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Introducing Drama Education in Taiwan:
a case study in professional development

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requirements for the degree of Doctor of Education

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DECLARATION

The work in this thesis was developed and conducted by the author between October 2012 and June 2016. I declare that, apart from work whose authors are explicitly acknowledged, this thesis and the materials contained in this thesis represent original work undertaken solely by the author. I confirm that this thesis has not been submitted for a degree at another university.

ABSTRACT

Researchers of drama education and literacy learning in Taiwan or the majority of western countries have suggested that the application of drama strategies in literacy teaching has a significant effect on students' capacities for literacy learning. However, most research in Taiwan has been focused on the results and effects on the learner and not the teachers' thoughts, problems, concerns and behaviours and there is an absence of research in Taiwan dealing with the problems and difficulties of implementation that the teacher who is new to using drama might face. Hence, one important consideration in this research is to investigate what kinds of factors or difficulties might impede or assist the motivation of teachers who are willing to bring new ideas and new materials, specifically the application of drama and picture books, to their literacy teaching. Another aim of this research, therefore, is to investigate the various dynamics and difficulties that might affect the success or otherwise of in-service education in drama for elementary teachers.

This research explores five situations of experienced teachers Grade 3 teachers in four elementary schools in Taiwan while applying drama strategies and picture books in their literacy teaching. The data collection procedure was divided into two phases: the first phase of three interviews with the teachers I worked with and classroom observations made while they applied three teaching schemes in their classes; the second phase moving from the classroom level to the school level, and interviews with not only the teachers but also section administrators of the curriculum in each case school. The results of this study show that fear of the new application already had a negative effect which could reduce teachers' commitments and motivation for change; especially when they were overloaded with their existing duties. In addition, the new application also indicated that there is a need to ensure that short courses are integrated within an overall framework for in-service development in drama education if there are to be positive outcomes of in-service work. Moreover, in this study, the school culture

also affected the teachers' practice and further professional development in these schools.

In conclusion, although the results of this study cannot be generalised for the greater population of the elementary school teaching in Taiwan, it has provided valuable insights that might shape future professional development in this area. Ideally, this study will enable me to help develop effective, additional innovative programmes in Taiwan and provide other researchers with a framework for carrying out further research intended to improve the standard of teachers' professional development.

1 INTRODUCTION

Within the past two decades, there has been a series of Education Reforms in Taiwan, and different pedagogies have been introduced and practised in literacy classes. Although the application of Drama Education has been introduced at elementary school level, it is still at its initial stages and has not yet been widely employed in literacy teaching. Hence, the aim of this study is to explore the factors that support or impede teachers — in particular Grade 3 teachers in — elementary schools in Taiwan while attempting to implement drama strategies as part of their literacy teaching. This project makes use of picture books as well as drama strategies, a well known and much used approach in primary drama teaching and one advocated as part of my Masters degree in Drama and Theatre Education (see, in particular, Winston, 2000). The problems or issues related to this will be examined through theories of professional development for teachers.

In order to provide readers with an overall picture of this study, this Chapter is divided into three sections:

- 1) research background and information;
- 2) improving literacy teaching with drama and picture books;
- 3) research motivation;
- 4) research purpose and value

1.1 Research Background and Information

a. Educational Reform in Taiwan

Education reform has become an important issue in Taiwan. In order to respond to international change, and corresponding with the demands of domestic development and the expectations of society, the Ministry of Education in Taiwan has instigated significant educational reform. Such reforms include: the implementation of the Grade 1-9 Curriculum; Textbook Open-up Policy; the introduction of Taiwanese Native language and Homeland Education; Information Technology Education; English Education; a Multiple Entrance System Program for students beginning high school; Multiple Assessments; a School-based curriculum, and more (Wen-Feng Lu, 2007).

Since the 1990s, the trend of educational reform in elementary years can be summarized as falling into four categories: the educational administrative system; implementing a new curriculum; promoting educational innovation in teaching and learning in the classroom; and teacher education and improvement of the school environment and facilities (Shi-Fa Lin, 2001).

In terms of curriculum reform, the Grade 1-9 Curriculum is currently being implemented in elementary schools and junior high schools. The content of the Grade 1-9 Curriculum Guidelines addresses the need for an integrated curriculum, breaking whatever barriers exist between different subject disciplines and transforming them into an integrated, holistic curriculum where the emphasis is on the process of learning. Also, instead of a standardized curriculum, the

guidelines entrust the teachers and school with more professional autonomy in accordance with students' individual differences and the school-based development plan for each school.

In order to promote and implement educational innovation and teaching in the classroom, the Ministry of Education in Taiwan started implementing 'The Development Plan for Small Classes' in May, 1998, and expected this plan to enhance the teaching quality in primary and junior high school education.

Meanwhile, in order to help students develop their basic learning ability and minimize differences in the levels of students achievement, the Ministry is also emphasising the promotion and development of reading and the implementation of remedial teaching in reading as an educational priority for those pupils who need it.

Additionally, the Ministry would appear to comply with what the educationalists Hargreaves and Fullan (2012, p. 59) have noted that "teacher quality and capability clearly matter for students' learning". Hence, in order to enhance teachers' competence and capability, teacher Education, including pre-service and in-service education, and the Teacher Certification System are to take account of these curriculum emphases (Shi-Fa Lin, 2001). Thus, the professional development of teachers is seen as an important part of educational reform in Taiwan (Qing-Jiang Lin, 1999; Zhi-Peng Liu, 1999; De-Dong Lin, 1999, cited in Jou-Hui Ho, 2003; Jin-Cai Lin, 1999, cited in Shuang-Wei Huang, 2010). Educational reform and innovation is still an ongoing dynamic movement in Taiwan and it not only offers teachers an opportunity to re-consider and examine their practice but also places demands for new learning upon them.

b. Literacy Teaching and Mandarin Curriculum in Elementary School Education in Taiwan

According to the Grade 1-9 Curriculum Guidelines, there are Six Competence Indicators in the Mandarin Curriculum; (1) competence in the application of phonetic symbols; (2) competence in Listening; (3) competence in speaking; (4) competence in reading and writing Chinese characters; (5) competence in reading comprehension; (6) competence in writing. These Six Core Competences are intended not only to help the teacher frame the course and help verify teaching and learning outcomes, but also demonstrate a broad if technical concept of what it is to be considered basically literate in Taiwanese society.

However, over the past twenty years, the promotion of reading has been a major preoccupation in the Mandarin Literacy curriculum and the recent educational reforms in Taiwan still put the emphasis on competence in reading as a key to all learning. Chall (1996) refers to six different stages of reading development for children and also classifies these stages into two parts: ‘*learn to read*’ and ‘*read to learn, learn from reading*’. This recognizes that most subject knowledge is initially received through reading; only if students are competent readers can they access most of the curriculum. As the previous Minister of Education, Rui-Cheng, Jiang states in *Parents’ Handbook of Reading Pleasure 101 plan* <<悅讀 101 親子共讀手冊>> (2009, p. 2) that “All kinds of knowledge learning/receiving are based on reading. It can help pupils enhancing their competence in cognition, languages, comprehension, inference and other learning domains”. Furthermore, with ‘learning from reading’... students become able to learn how to carry out problem solving (The Ministry of

Education in Taiwan, 2008; Hwa-Wei Ko, 2009a; Daisy L. Hung, 2001; Ping-Zhi Gan, 2010, cited in Huei-Ru Yang, 2012, p. 12-13). Hence, in May 2000, the Minister of Education, Ovid Tzeng, established 'reading' as one of the most important educational policies. During his term of office he also rolled out a series of reading activity promotions and plans, *Focus 300- Children Reading Plan of Elementary Schools* (焦點 300-國小兒童閱讀計畫) from 2006 to 2008, and *Reading for Pleasure 101- the plan for improving and enhancing reading competence and the willingness of students in elementary and junior high school to read* (教育部悅讀 101 國民中小學閱讀提升計畫) from 2008 to 2011. These still dominate teaching policy today.

c. The PISA and PIRLS Result and Introspection in Literacy Teaching

The promotion of reading has, then, been increasing sharply in the literacy/Mandarin curriculum. However, the result of PISA (Programme for International Student Assessment) in Taiwan in 2009 and 2014 did not show the desired outcomes. Based on an analysis of the results, students in Taiwan were shown to have only an average performance and remained in the middle level of reading literacy when compared to international standards. Although the overall score was higher than average in accordance with the report of OECD (Organisation for Economic Co-operation and Development), the result also highlighted that young people in Taiwan lack competence in reflecting upon and being critical about what they read.

In addition, within the past two decades, Taiwan and Hong Kong both started along the path of educational reform, particularly with regard to the Curriculum,

Grades 1-9. It is worth noting that Hong Kong had always taken Chinese Literacy education in Taiwan as a benchmark. However, as demonstrated by the results of PISA in 2009 & 2014 and also PIRLS (Progress in International Reading Literacy Study, held by the International Association for the Evaluation of Education, IAE) in 2006 & 2012, the performance of Students in Taiwan was behind Hong Kong, which would indicate that there are still flaws in the way reading is being taught in Taiwan.

The results of both the PISA program and PIRLS led the education authorities and educators in Taiwan to review the current educational policy, in particular the approaches to literacy teaching, and to the conclusion that reading promotion must be systematically innovated into curriculum design by schools' and students' needs rather just taken as a promotional activity (Qi-Yu He, 2009; Pei-Wen Chen, 2010, cited in Hui-Ru Yang, 2012). Meanwhile, reading promotion should not just focus on the *quantity* of activities or books that students read, it must also address the *quality* of activity. This quality includes the content of the activity, teaching methods and the capability of the teacher in literacy/reading teaching. The PIRLS 2006 Report of Taiwan showed that, compared to teachers in Hong Kong, 40 percent of teachers in Taiwan had not received the relevant training for teaching students to read (Hwa-Wei Ko et al., 2009). Regarding teaching approaches, teachers in Hong Kong applied reading comprehension strategies instruction into their teaching, but Taiwanese Teachers mainly focused on teaching vocabulary (Hwa-Wei Ko et al., 2009). Also, regarding the assessment, Taiwanese teachers were using Paper-and-Pencil assignments or verbal reports (Sheng-Chia Wang, 2009; Daisy L. Hung, 2001, cited in Kuei-Lan Lin, 2013).

By contrast, Teachers in Hong Kong have adopted different activities as assessments, including debate, radio drama, improvisational theatre and so on. All of these allowed students to display their learning achievements in various and different ways (Xi-Jin Xie, 2008).

The success of any educational policy is affected by many factors—the school-based curriculum, school system, school culture and leadership, for example - but the front-line teachers’ attitudes and capacities towards the policy itself, or to particular educational innovations in classroom teaching, are also critical factors (Stein and Wang, 1998, cited in Wideen, 1992; Hargreaves and Fullan, 1992; D. Hargreaves, 1998; Bailey, 2000; Thomson, 2010). Thus, in order to improve the quality of literacy teaching, teachers’ professional development, their engagement and their perspectives all have to be taken into account.

1.2 Improving Literacy Teaching with Drama and Picture Books

a. Learning through Drama and Picture Books

Drama and literacy education

There are many existing psychological and developmental theories, such as the theories of Vygotsky and Piaget, which help explain the relationship between drama, language learning, literacy and conceptual development. In addition, there are findings from a large collection of published research that illustrates drama as an effective tool for learning language and literacy (Britton, 1970; Heathcote, 1980; Neelands, 1993; Wagner, 1994, cited in Cremin et al., 2006, p. 1; Bruner, 1983; McMaster, 1998; Kempe, 2000; Winston, 2000, 2004; Barrs and

Cork, 2001; Royka, 2002; Arizpe & Styles, 2003; Baldwin and Fleming, 2003; Baldwin, 2012).

In the context of literacy learning, McMaster (1998) argues that drama itself consists all four the language arts modalities and naturally becomes an effective medium for developing emergent literacy, decoding, vocabulary, syntactic knowledge, discourse, and metacognitive knowledge for all learners. In other words, the use of drama provides opportunities for children to practise and be able to engage in the purposeful use of language within a setting of meaningful social contexts and activities (McMaster, 1998; Winston, 2004; Evans, 2012; Baldwin, 2012). In addition, drama is seen to encourage children to become actively involved in a learning community that serves to interest and motivate reading and writing (McMaster, 1998; Winston, 2004; Booth, 2005; Winston and Tandy, 2009).

Kress (1993) mentions that many linguists have thought that speech is the prior form and children learn to speak before learning to read and write. Additionally, he emphasises that language is generated mutually in the interaction between participants. Many drama educators draw from Kress, seeing drama itself as a form of interactive story sharing and story creating, which provide the context to help children to develop realistic dialogue and mutual conversation (McMaster, 1998; Winston, 2000,2004; Farmer, 2011; Baldwin, 2012).

Furthermore, as Booth (1994) states, learning through story drama can help children to reconstruct symbols, images and narrative sequences through action. Drama, it is argued, enables students to learn to ‘play’ with narrative conventions,

deepening their ideas and experience of the story by re-examining and exploring the plots and the characters (Booth, 1994; Baldwin and Fleming, 2003; Winston and Tandy, 2009). Secondly, drama as a medium also provides children with both verbal and non-verbal ways of interpretation and communication, such as gesture, facial expression and body language to express feelings and convey meanings to others (McMaster, 1998; Winston, 2000; Baldwin and Flemming, 2003). Also, as Evans (2011) notes, fuller understanding of a book only appears while “shared oral responses and the ensuing discussion take place” (p. 191). Drama activities can be a vehicle for developing children’s reading comprehension by encouraging them to read strategically, to talk and think critically about books (McMaster, 1998; Baldwin and Fleming, 2003; Winston, 2004). Additionally, within drama activities and the dramatisation process, children not only require the ability to talk about books and share different ideas within group discussions, but also need to pay attention and listen to language throughout the activities (McMaster, 1998; Winston, 2000; Baldwin and Fleming, 2003; Baldwin, 2012).

With specific regard to drama and writing, in Tandy and Howell’s (2008) papers, they point out a set of issues and problems highlighted by primary school teachers in the UK such as limited vocabulary and a lack of imagination and ideas for writing (p. 2). However, during drama activities, they observe that children experience a multi-modality of literacy practice, such as reading the story, talking in/out of role, and group discussion, which also provides children with a meaningful context and purpose for writing by forming and transforming their and each individuals’ experiences and ideas into written text (Tandy and Howell, 2008, see also McMaster, 1998; Baldwin and Fleming, 2003; Winston, 2004; Cremin et al., 2006; Winston and Tandy, 2009). In other words, drama

can provide the context to develop realistic dialogue and to extend vocabulary. Meanwhile, the fictional context can also serve to provide a range of realistic writing frames that motivate children in authentic writing processes (Booth, 1994; Baldwin and Fleming, 2003; Winston, 2004; Cremin et al. 2006).

Picture book and literacy teaching

As with drama, the function and effectiveness of picture books in teaching literacy have been demonstrated in numerous other studies. Picture books are an engaging visual medium for literacy instruction, the source for teaching skills and strategies of effective readers (Read & Smith, 1982) and also a supporting resource for young writers (Ehmann & Gayer, 2009; Glover, 2009).

As Jalongo (2004) describes, picture books contain at least three elements: what is told with words, what is told through the pictures, and what is conveyed from the combination of the two (cited in Strasser and Seplocha, 2007, p. 220).

Compared to other children's story books, the setting of picture books may provide a richer resource and context, both in words and illustrations for literacy learning and teaching (Jalongo, 2004, cited in Strasser and Seplocha, 2007; Roser, 2012; Aprizpe, 2013). Picture books not only enable children to read the story in words, but because the illustrations are central, they also create more space for children to talk about what they see and understand from the images. This central use of the image as well as language text makes an immediate connection with drama work that many drama educators have exploited (Winston 2000; Cremin & Grainger, 2001; Stadfford, 2011). It is their example that motivated the content of this project.

Relevant research in Taiwan

In recent years there have also been various studies on the effect of literacy learning and teaching integrated with drama strategies in elementary schools in Taiwan. The findings and results all demonstrate that the application of drama strategies in literacy teaching has had a positive effect on pupils' learning capacities (Hui-Chin Wang, 2000; Hua-Xin Xie, 2003; Mei-Ju Wu, 2003; Shu-Hui Li, 2004; Cui-Shan Qiu, 2004). Positive findings have been pointed to regarding the application of drama in reading instruction and pupils' reading comprehension (Ping-Lan Laio, 1999; Chia-Jung Lin, 2009; Yi-Hsuan Hsu, 2012; Kuei-Lan Lin, 2013; Hsiu-Yin Lin, 2014, etc), improved confidence in writing (Hui-Juan Liao, 2007; Chen-Yin Chen, 2011; Kai-Yin Loh, 2012), speaking (Bee-Jing Yang, 1997; Hui-Xuan Hong, 2008), in using idioms, poetry learning and teaching (Hsu-Lan Tung, 2008; Huei-Fen Chen, 2009; Tzu-Yin Lin, 2009; Wei-Jen Kao, 2012, and so on).

Also, there are studies in the use of picture books for language learning and reading comprehension in elementary education, including research into literacy learning and teaching in Mandarin (Yu-Ni Tsai, 2004; Jin-Hui Chen, 2009; Yi-Ting Yu, 2011; Hsiu-Yin Lin, 2010; Xiu-Ru Zhou, 2010; Szu-Chen Liu, 2010; Pei-Wen Guo, 2011; Su-Yun Wu, 2011; Ya-Ghun Chen, 2012, etc.), and research into integrating picture books and drama (Hui-Chun Tasi, 2008), and in using music in reading instruction (Kuei-Lan Lin, 2013).

b. Difficulties with Promoting Drama Strategies in the Current Literacy Class in Taiwan

In-service education in reading instruction and literacy teaching

As has been mentioned before, the provision of in-service education and the resource of professional development are another crucial task in the promotion of reading in the Mandarin curriculum and literacy teaching, since 40 percent of the Taiwanese teachers lack training in the teaching of reading. The current context of in-service education in Literacy/Mandarin teaching is mainly focused on how to teach pupils to apply different reading techniques in order to enhance their competence in reading comprehension, by introducing the pupils to various reading strategies. By following the educational policy and the demands of school development, there are more and more teachers who are willing to bring new ideas and new materials to their literacy teaching after attending in-service education and conducting research. However, most literacy activities that appear in classes are still based on oral reading, detailed reading, storytelling, and writing a review or completing learning sheets, rather than more dynamic and inclusive activities (Yi-Shiuan Li, 2009; Sheng-Jia Wang, 2009; Jia-Rong Lin, 2009; Ching-Ching Yang, 2010; Jung-Chen Chang, 2010).

The relevant studies about literacy learning and teaching integrated with drama strategies in Taiwan also indicate that, even though the study and research has been done in Taiwan and has shown the benefit of the application of drama education in literacy teaching and the positive contribution to the learner, drama education and teaching materials are not yet widely applied in literacy classes in

Taiwanese elementary schools. Even though some of the teachers in Taiwan have started using drama education and picture books in the literacy classroom, activities are often undertaken as individual or supplementary in a rather piecemeal fashion.

Teacher pre-service education in drama education

In terms of drama as a teaching method, learners are encouraged to be active and creative by taking responsibility for their own learning (Winston and Tandy, 2009; Anderson, 2012; Baldwin, 2012), and the role of the teacher as a ‘facilitator’ will be to support learners rather than being just as an ‘instructor’ (Anderson, 2012, p. 120). Hence, throughout the process of learning, it is important for teachers to structure an appropriate drama framework for the learners by selecting and adapting different drama techniques and learning contexts, meanwhile, to foster a safe forum for children to participate and present their opinions without fear (McMaster, 1998; Baldwin and Fleming, 2003).

Although it is not necessary to possess a grounded knowledge in theatre arts or performance training (Clark et al. 1997; Baldwin, 2012), the literature above shows that the capacities of teachers is one of the crucial factors in the success of classroom drama. Moreover, some of the researchers and drama practitioners also have pointed out the lack of relevant training in drama education as seemingly one of the issues that causes difficulties for teachers when applying classroom drama. For instance, Furman (2000), a drama practitioner and therapist in the United States, points out that teachers’ general unfamiliarity with facilitating drama activities is due to the lack of the programmes related to drama

and theatre in teacher education. Baldwin and Fleming (2003) note that in the UK, limited pre-service education and a lack of professional development opportunities in drama education cause a lack of confidence and expertise in teachers to plan and practise drama activities, even though they might realise the benefits of using drama in literacy classes. Furthermore, the lack of relevant training and knowledge also leads to misconceptions, for example, mistaking classroom drama as product or ‘doing a play’ (Bolton, 1985, cited in McMaster, 1998; Baldwin and Fleming, 2003; Baldwin, 2012), and thinking it as a time-consuming activity (Bolton, 1985, cited in McMaster, 1998; Furman, 2000). Consequently, these factors can cause difficulties for teachers or impede their willingness to apply drama activities in their teaching.

There are definitely a variety of factors that contribute to the difficulties when promoting drama strategies in the current literacy class in Taiwan, and the following studies suggest some partial conclusions. In Taiwan, drama education is delivered via a cross-curricular and integrated teaching strategy. According to Grades 1-9 Curriculum Guidelines and the concept of the Integrated Curriculum, drama education falls under the discipline of Arts and Humanities. Arts and Humanities subjects are normally taught by Fine Art or Music teachers in elementary and junior high schools in Taiwan. However, as it has been found in the UK and US, the lack of relevant training in drama education is also one of the issues that causes difficulties in the implementation of drama education in classrooms in Taiwan. In the study of Tsui-Ling Lin (2002) concerning the implementation of performing arts in the first grade at elementary schools in Taiwan, she states that the frequency of the implementation of the performing arts is deeply affected by the teachers’ preexistent experience in the performing

arts and problems of implementation are due to a lack of teaching materials, professional knowledge and capability.

Also, as Mei-Man Huang (2001) has pointed out, there are insufficient courses of drama education in the teacher education institutions of Taiwan, especially in national universities of education. Moreover, due to the lack of drama education training in teacher pre-service education, teachers cannot apply it to their teaching even in Arts and Humanities subjects. Mei-Man Huang (2001) goes on to articulate that although there are relevant drama education models and courses in some universities in Taiwan, at the National Taiwan University of Art and the National University of Tainan in particular, there is no specialized department of drama education in universities in Taiwan, which may also cause difficulties for the teachers conducting in-service education in this field. Meanwhile, as a result, drama education is not well-known and often misunderstood, which causes further difficulties in the promotion and application of drama education in school education. The lack of a drama department and an academic institution of drama education in Taiwan also means that there are few researchers who concentrate on research in this area, research directed at the improvement of the application of drama education in Taiwan, either theoretically or practically.

According to my personal observations and experiences as a Music and Mandarin teacher on the front line, these empirical facts and findings might serve to explain why teachers too easily exclude drama, and why drama education is not widely applied in Taiwanese elementary and junior high school classes. The music education training I received in my pre-service education, specifically related to performing arts and drama education. Some of the context of the

music pedagogies, such as *Dalcroze Eurhythmics*, *Orff Approach*, and *Kodály Method*, apply similarly to the concepts and theories of drama education, with the same approach used in these activities: Eurhythmics and movement, singing, storytelling and narration, improvisation in music and story creation, group discussion and sharing thoughts and so on. In music works, instead of using the actual words, musicians tend to use different music elements to tell the stories or express emotions. Moreover, in music activities, students are encouraged to apply oral response, movement, acting out, drawing, and writing to embody the story a piece of music suggests in verbal or visual form. Conversely, students can also use different types of improvisation in music or movement to respond to the stories or express themselves. However, the purpose of these activities mainly focuses on how to develop the children's music capacity. We knew how to teach children to play on stage using our experiences as musicians, but frankly, we were unclear about about any of the other approaches used by other performing arts, or about the application of drama education. And my personal experience also reveals the issues and problems that Arts and Humanities subject teachers are facing. As Jia-Lu Hong (2000) and Shun-Yue Liao (2003) both mention in their studies, there are insufficient performing arts teachers or drama teachers in the Arts and Humanities curriculum and the majority lack relevant professional knowledge and competence in drama education and performing arts (cited in Fang-Chia Hsieh, 2014, p. 34 & 38). Hence, it can be assumed that it is less possible for the other subject teachers to receive related education about the application of drama education within their pre-service education and also to employ it in their teaching.

1.3 Research Motivation

As stated earlier, over the past two decades the focus of school and curriculum reform has shifted from an emphasis on teaching by subject to the concept of an integrated curriculum and cross-curricular links being made between different Learning areas. The strict National Curriculum standards have also been transformed into Curriculum Guidelines which do not necessarily encourage schools and teacher to develop the school-based curriculum, but allows for teachers to take responsibility for their own curriculum design and gives them more autonomy in teaching (Ministry of Education in Taiwan, 2003, 2008).

The above changes also accordingly reflect on reading activities in elementary schools in Taiwan. A series of national initiatives in reading have determined to a large extent that teachers must certainly alter their teaching approaches and attempt to bring multiple and creative literacy teaching activities into their classrooms in order to help students cultivate an interest in reading.

Before enrolling in an EdD in Drama and Theatre Education at the University of Warwick, I had been an elementary teacher for six years - more specifically, a music teacher and class tutor. After becoming a qualified teacher in 2002, I encountered the soon-to-be introduced educational reforms of the entire implementation of the Grade 1-9 Curriculum in 2003. Like most teachers, I was looking for new teaching approaches and materials/mediums to apply in combination with my ability as a stage performer, as an alternative to the traditional form of education. When studying at National Taipei University of Education in 2001 and later as a teacher in 2002, I directed two drama

productions for Children, “Hello Mozart!” and “Hansel & Gretel”, expecting to introduce the story of Mozart and Humperdinck’s opera to the pupils by adopting these elements into theatre form. Also, the aims of theme teaching/integrated curriculum and team teaching were achieved through the involvement of different subject teachers. In the 2008 academic year, as a class tutor, my colleagues and I hoped children could be encouraged to become more interested in reading and, moreover, develop good reading habits through different teaching events and activities. We set up a teaching project for our grade 2 students named “Children’s Story House”. This project was basically developed using the Mandarin curriculum, but also crossed over into other subjects, such as Life skills. The activities of this project went beyond the use of ordinary reading instruction, such as storytelling, reading aloud and thought sharing both orally and in writing. Meanwhile, through the process of turning the picture books, words and picture, into a stage performance, the pupils were able to enhance their literacy competences by rephrasing the text into their own words and applying various ways to express themselves on stage. This project also consisted of stage property making, poster and ticket designing, ticket sales and programme promotion. Furthermore, the income of the production was donated to charity and other activities, in accordance with the curriculum goals and core competences in the Life Skills-Based Curriculum and Integrated Activities at the level of grade 2.

Within my first year of studying drama and theatre education at the University of Warwick, I focused on enhancing my capability in the application of drama education, both theoretically and practically, since I never received any such training in my teacher pre-service education. Personally, I am interested in

curriculum development and design whilst exploring new teaching materials and methods which allow children to deepen their impression of learning in components of Literacy/Mandarin and increase their ability to apply their knowledge outside of the classroom. Thus, simultaneously, I started questioning why the application of drama education had not been widely employed in elementary schools in Taiwan, especially in literacy classes, since there were many positive results in research regarding the application of drama and picture books in literacy teaching. Furthermore, as research has shown and from my personal learning experience through this course, drama as a learning medium makes learning become more interesting. Moreover, just like me and my classmates on the MA course, most of us did not receive any relevant training before taking this course, but through ‘learning by doing’ in different types of drama workshops we were able to learn the basic concepts of drama education and the application of drama strategies in different learning areas. Thus, if it is not necessary for drama teachers to require a completely grounded knowledge and training in theatre arts and if drama education was to become an innovation in literacy classes in Taiwan, I was enthused by the idea of how might it be better introduced to teachers.

As mentioned in the previous section, a number of studies and research projects in Taiwan and other countries have shown the benefit of the application of drama education in literacy teaching and its positive reception by students. However, there have been several studies that have emerged from the consideration of teachers to suggest that the application of drama education in literacy teaching depends largely on individual teachers. These studies have looked into the kind

of causal features that might affect teachers while applying drama education in their literacy classes. Studies such as these are necessary to deepen our understanding of why drama may not be widely applied in literacy teaching. There are diverse teaching approaches in literacy teaching being introduced through educational reform, therefore, in real classes; and these teaching activities still tend to be dominated by one-way teaching, rather than mutually interactive practices between the teacher and students. Thus, the provision of in-service education in drama education is an innovation in literacy teaching. Hence, my focus is on what the implications are for teachers' professional development in the application of drama strategies.

1.4 Research Purpose and Value

As shown in the brief literature review above, the lack of relevant drama education training in pre-service education is one of the issues leading to the further difficulties in the promotion and application of drama education in school education. Moreover, there is an absence of research in Taiwan dealing with the problems and difficulties of implementation and later professional development/in-service education that the teacher new to using drama might face. Even though there are some scholars (Wen-Bao Lin, 1989; Shou-Tao Xu, 1989; Hong Chang Chen, 1995; Xiao-Hua Chang, 1996; Wen-Zhen Hong, 1997; Mei-Jun Lin, 2004, cited in Huei-Fen Chen, 2009, p. 6) who believe the application of drama strategies in literacy teaching can enhance children's interest in learning, and also studies in Taiwan that have already looked at using drama strategies and picture books in literacy teaching in elementary schools,

most have been focused on the results and effects on the learner instead of probing the teachers' thoughts, problems, concerns and behaviours.

Undoubtedly, teachers are a critical factor in determining if a curriculum reform or the implementation of a new curriculum can maintain its success or not in schools (Fullen; 1981; Park, 1981; Parson, 1987; Jie-Zheng Huang 1999, cited in Shu-Chen Liao, 2002, p. 31). Also, as Day (1999) mentions that the desire of making a difference in students' lives is a crucial motivation that urges teachers to maintain their effective teaching. And the motivation to change practice here might derive from factors such as the teachers' sense of obligation or the school culture/climate, or indeed other external factors, such as mandatory national policy initiatives. For example, the concept of educational reform and the implementation of Grade 1-9 Curriculum Guidelines have entrusted teachers to become more professionally autonomous in curriculum design and teaching approaches. But when the teachers are given such autonomy, different pressures also come into play, such as the expectations of parents and superiors, the demands of professional development, mentally accommodating to new tasks, workload and so on. These pressures can be significant.

Hence, one important consideration in this research is to investigate what kind of factors or difficulties might impede or assist the motivation of teachers who are willing to bring new ideas and new materials, specifically the application of drama and picture books, to their literacy teaching. As a previous Minister of Education, Lin-Qing Jiang (1999) stated, the further development of teaching professionals can produce a marked effect on educational implementation (cited in Shu-Chen Liao, 2002). Thus, in-service education ought to be considered as a

vital strategy for enhancing teachers' professional capacity and helping them to strengthen their professional autonomy. It has also been mentioned that there are problems relating to implementation, including a lack of teaching materials and a lack of professional knowledge and capability, which gives an added importance to in-service education. Another aim of this research, therefore, is to investigate the various factors and difficulties that might affect the success or otherwise of in-service education in drama for elementary teachers.

This project is undertaken in the hope that it may provide answers to the questions of why the application of drama and picture books is not yet widely applied in literacy classes in Taiwanese elementary schools and therefore suggest solutions to the problem.

To that end, this inquiry has been guided by the following research questions:

Research Questions:

1. What are the teachers' opinions about the value of picture books and drama education in literacy classes?
2. What difficulties and obstacles do teachers encounter at the time that they are making use of picture books and drama techniques in class?
Furthermore, what kind of support or resources do they consider as necessary to further their teaching?
3. What are the implications for teachers' professional development?

At the heart of this research is an intervention in which I worked alongside teachers to introduce them to a set of teaching materials and activities in their literacy classes that involved the use of children's picture books and drama

education. To gain an understanding of the teachers' opinions and responses was most crucial as they emerged from their real-world teaching environments and could provide suggestions as to why picture books and drama techniques are not more widely employed in literacy teaching. From this I could engage with more general issues relating to professional development and find implications for further research.

2 LITERATURE REVIEW

As discussed in the introductory chapter, existing research has suggested that the application of drama education is beneficial to students' literacy learning and development, both in Taiwan and other countries. However, the majority of classroom-based research in Taiwan has been focused on the learner rather than the impact on and demands of teachers' learning and practice.

Hence, in order to help fill this gap in our knowledge, the specific aims of this study are to investigate the factors that support or impede teachers while implementing drama strategies and picture books in literacy teaching and the problems or issues related to this implementation and any subsequent professional development.

In light of these concerns, the scope of the literature review is primarily concerned with professional development and the relevant issues about teachers' learning and implementing educational innovation at schools rather than the relationship between drama education and literacy teaching/learning. Meanwhile, even though the framework of this study is set in Taiwan, most of the educational research and policy making here is based on theories and research conducted in western countries such as the U.S. and the UK. Thus, considering the credibility and legitimacy of this research and the clarification of its key concepts, issues, terms and meanings (Cohen et al., 2011), the content of literature review will mainly focus on ground theories and research from western countries.

This chapter is divided into two sections: 1) the perspectives and theories of teachers as professionals and teachers' professional development, including the definition and content of teachers' professional development; 2) teachers' teaching and learning—the factors affecting their professional learning and implementation of educational innovation and how they act in school contexts.

2.1 Perspectives on Teachers as Professionals and Teachers' Professional Development

a. The Definition of Professional

Before discussing the concept of teachers as professionals, we must first examine the definition of a professional and what it means to be one. Day (1999, p. 15), summarising the opinions of Larsson (1977), Talbert and Malaughlin (1994) regarding the definition of professionals, concludes that traditionally, 'professionals' have: 1) a specialized knowledge base- *technical culture*; 2) commitment to meeting client needs knowledge base- *service ethic*; 3) strong collective identity- *professional commitment*; and 4) collegial as against bureaucratic control over practice and professional standards- *professional autonomy*.

In addition, there are various definitions of professional given by a number of theorists. For instant, Holye (1980) defines five characteristics of profession; furthermore, Hargreaves and Fullen (2012) list eight specific features based on classic definitions of what constitutes *a profession*. Although different scholars may arrive at different definitions of the term, we may draw the consistent conclusion that to be a professional requires specific knowledge and capability in a professional field, for example, specialised knowledge (Holye, 1980; Hargreaves and Fullen, 2012). Furthermore, in order to acquire this knowledge and capability, one must 1) receive appropriate and ongoing training; 2) have a commitment to meeting client needs and the commitment to maintaining professionals and professional identification (Eraut, 1995, cited in Day, 1999; Hoyle, 1980; West-Burnham and O'Sullivan, 1998; Day, 1999; Fullan, 2005; Hargreaves and Fullan, 2012); 3) be able to work with other professionals collectively as a group, have organisational commitment and be responsible towards the members of the group (Hoyle, 1980; Hargreaves and Fullan, 2012); 4) adhere to a code of behaviour and ethics toward the members of one's organisation and clients. Meanwhile, these definitions also indicate that being a professional requires high standards of professional autonomy and the pursuit of continuing development through one's career.

b. Teachers as Professionals

Teachers, like all professionals, possess a *working knowledge* that enables them to carry out their job well (Dean, 1991; D. Hargreaves, 1998). Undoubtedly, novice teachers have received a grounding of knowledge and practice through their initial teacher training, or so-called pre-service education. However, as Dean (1991) states, the ability to relate theory and practice is one part of the initial training process, and initial training is only the beginning of learning to be a teacher since knowledge, skills and understanding need to be internalised and refined before becoming part of the teacher's professional personality. Thus, we can intimate that Teachers require time and experience to grow as professionals. Also, previous teaching experience and observation should help teachers make wise judgments (Hargreaves and Fullan, 2012).

Therefore, there is an argument to be made that “experience is the best teacher”. Some scholars, such as Harris (1989) and Aitichinson and Graham in Boud et al. (1993, cited in Day, 1999), agree that some on-the-job experiences do offer teachers opportunities for learning. However, that experience has to be examined, analysed, and discussed in order to enhance the learning process. In addition, Harris (1989) notes that experience is not an assurance of a Teachers' growth since there is also the problem of assuring appropriate learning. For example, some experiences are *unfortunate*, and experience often doesn't offer what we need when we need it. Furthermore, sometimes an experience is beyond our capabilities to absorb or analyse and adapt to our needs. In other words, as Day (1999, p. 52) cites from Benner (1984) and Dewey (1938), “when preconceived notions and expectations are challenged, refined, or disconfirmed by actual situations” (Benner, 1984, p. 3), “any experience is miseducative that has the effect of arresting or distorting the growth of further experience” (Dewey, 1938, p. 25). Thus, development and learning from direct experience alone indicates, at best, limited growth.

Regarding the relationship between a Teacher's development and their experience, Morant (1981) argues that a teacher has gained solid experience

when she is ready to widen her professional and academic horizons by relating her existing responsibilities and duties and acquired experience to the wider interests of the school and education. Morant's comments not only echo the views of Harris and Day, that experience alone does not guarantee a teacher's growth and the improvement of teaching but also point out the importance of Teachers' professional development.

Furthermore, in terms of the commitment required of Teachers as professionals, such commitments may derive from moral or professional accountability (Eraut, 1995; Sockett, cited in Day, 1999; McCormick and James, cited in Dean, 1999; Hargreaves and Fullan, 1992, 2012; Day, 1999; Hargreaves, 2003; Fullan, 2005). Moral accountability refers to what teachers' consider to best for students (Noddings, 1987; Sockett, 1989a, 1989b, 1993; Elbaz, 1992, cited in Day, 1999; Fullan, 1993). According to Eraut (1995, cited in Day, 1999), professional accountability, besides a moral commitment to serve the interests of students, also implies an obligation to improve the quality of teaching and continue to develop ones' practical knowledge.

c. Summary

Briefly speaking, whatever a teacher's commitments in terms of moral or professional dimensions, teachers as professionals require high standards of professional practice (Hargreaves, 2003). In order to perform well, good teachers must be good learners (Eraut, 1995, cited in Day, 1999; Hargreaves, 2003; Hargreaves and Fullan, 2012) and professional development needs to take this into account. In addition, based on the literature shown above, initiatives in pursuit of professional development and improvement require increased commitment from teachers. Hence it is important to understand the factors that encourage teachers to maintain or reduce their commitment when pursuing continued professional development. Further discussion regarding the factors determining teachers' commitment and motivation for professional development will be covered in a later section.

2.2 Teachers' Professional Development and In-service Education

a. Perspective and Definition of Teachers' Professional Development and In-service Education

The concepts of the term "Professional development", 'Professional Growth', 'Staff development', 'In-service education', 'on-the-job training; renewal', 'human resource development', 'continuing education' and other related terms are synonymous and analogous. Indeed, it is hard to differentiate between them, since sometimes they are used interchangeably for both processes of individual development and organisational growth (Gawood and Gibbom, cited in Dean, 1991; Wideen, 1987; Dean, 1991; Kou-Yin Lee, 2013) and are also conflated with the concept of long-term and continuous activity (St. Maurice, 1990; Dean, 1991; Harris and Mujius, 2005).

However, some scholars still argue that certain common terms have their own specific meaning and thus have to be differentiated (Morant, 1981; Harris, 1989). For example, St. Maurice (1990) argues that these terms encompass a wide range of possible activities depending on the purpose, agents, and structures involved. Some scholars think professional development widely consists of initial and continuing training until retirement and is career long (Dean, 1991; Day, 1999). Fullan (1992) even argue that it starts before teacher pre-service (probationary period) and continues throughout one's career. By contrast, in-service education is just one aspect of staff/Professional development (Joyce, cited in Dean, 1991; Gilroy and Day, 1993, cited in Day, 1999; Hoyle, 1980; Morant, 1981; Heideman, 1990; Dean, 1991; Levine, 1994; Craft, 1996; Day 1999).

Professional development indicates a broader content and meaning than in-service education. Harris (1989) provides a detailed account of this, as he believes staff development consists of *In-service education* and *Advanced preparation*. Although in-service education is still the planned programme of learning opportunities afforded to staff members at schools, colleges, or other educational agencies and serves the purpose of improving the performance of the

individual in their assigned position, in terms of *Advanced preparation*, it implies the pursuit of further goals and objectives and involves preparation for new, advanced, different job assignments (Harris, 1989, p. 21). In other words, professional development can take place in a variety of settings, inside or outside of the workplace (Fullan and Pomfret, 1977, cited in Fullan, 1992; Harris and Muijs, 2005). At the same time, through professional development teachers are able to develop their potential and this, in turn, helps students develop and fulfil their own potential (Joyce, 1980, cited in Dean, 1991; Heidman, 1990). Thus, professional development can also become a preparation for future roles, both for teachers and pupils, leading to improvement and innovation in school, and potentially further educational reform (Heidman, 1990; Fullan, 1992).

As demonstrated in the above literature review, professional development indicates a broader content and meaning than in-service education (INSET). However, the terms will be interchangeably applied in this paper to mean all types of professional learning undertaken by teachers, depending on the different contexts in which they arise. Professional development will include any activity or process intended to improve skills, attitudes, understandings, or performance (Little 1989; Sparks and Loucks-Horsley, 1990, cited in Fullan, 1992). And INSET (In-service education/training) will be referred to as one form of activity or programme, particularly in school settings, set apart from pre-service education, which school teachers apply to enhance their professional knowledge and capabilities.

b. The Purposes and Needs of Professional Development and In-service Education

The following literature provides us with general information and a review of the reasons, purposes, content and instructional issues related to professional development.

A report on staff development in further education from the Association of Colleges of Further and Higher Education and Association of Principals of

Technical Institutions in 1973 in the UK, (ACFHE/APT, 1973, p.2), put forward four aims for staff development: 1) to improve current performance and remedy any existing weaknesses; 2) to prepare staff for changing duties and responsibilities and to encourage them to use new methods and techniques in their present post; 3) to prepare teachers for advancement either in their own college or in the education service generally; 4) to enhance job satisfaction (cited in Woodward, 1991, p. 113). Bradley (1991, p. 2) also points out the fundamental purposes of staff development. These are: 1) to make people feel valued in the job they do; 2) to enable them to do this job well, so that they receive positive feedback, which is essential for job satisfaction and for motivation; 3) to encourage them to derive excitement and satisfaction from their involvement in change and; 5) to make them feel willing and competent to contribute constructively to the development of the school.

Furthermore, Joyce suggests that a programme of professional development should fulfil three functions: 1) the provision of adequate systems of in-service training for all teachers; 2) the provision of support for schools that will enable them to fulfil their programmes; 3) create a context in which teachers are enabled to develop their potential. Meanwhile, Joyce also suggests three needs for professional development to fulfil: 1) the social need for an efficient and human educational system capable of adaptation to evolving social needs; 2) the need to find a way of helping educational staff to improve the wider personal, social, and academic potential of young people in the neighborhood; 3) the need to develop and encourage the teacher's desire to live a satisfying and stimulating personal life, which by example, as well as by precept will help his students to each develop their own potential (cited in Dean, 1991, p. 7).

Generally speaking, as Ryan (1987) states, teachers' professional development activities are planned and served for by teachers, and are designed to assist them in more efficient and effective planning and in attaining designated educational purposes (cited on Hickcox and Musella, 1992, p. 157-158). However, according to the literature above, the purpose of professional development is not only to furnish teachers with their professional needs, but also to help to meet both the needs of school improvement and also social expectations.

Professional and personal needs

There are different purposes for staff development. Day (1999) emphasises its principal purpose as being the acquisition of subject or content knowledge and effective teaching skills. This can be considered as improving the job performance skills of an individual teacher in their present or future role while developing their professional knowledge and understanding (Morant, 1981; Harris, 1989; Fullan, 1992; Craft, 1996). Also, based on the concept of Teachers as professionals, D. Hargreaves (1998, p. 19) states:

Teachers, like all professionals, such as doctors or engineers, naturally ‘tinker’ to discover ‘what works best’ and in so doing, they creatively search for, and test out, the solutions to the problem.

In order to achieve this task, teachers have to find new ways in which to create the professional knowledge they require. Then, as they extend their professional knowledge, they can perform professional tasks, fill roles, and complete duties with the required prowess, continue to learn and develop through both person reflection and interaction with others as part of a professional obligation (Eraut, 1995, cited in Day, 1999). Hence, staff development should be aimed at training teachers to change their own behaviours and solve specific problems to improve student performance (Joyce and Showers, 1980; Vaughan, 1983; Sparks, 1984, cited in Wideen, 1987; Guskey, 1986, cited Hickcox and Musella, 1992; Burke, 1987; Harris, 1989; West-Burnham and O’Sullivan, 1998; Hickcox and Musella, 1992). Teachers are transmitters of knowledge, skills, and values, so a teacher’s own learning must be fostered (Sachs, 2003). Thus, as Day (1999, p. 2) points out:

Teachers will only be able to fulfil their educational purpose if they both prepare for the profession and are able to maintain and improve their contribution to it through life-long learning.

Meanwhile, professional and personal growth also implies the extension of personal growth needs, such as for career development or promotional purposes (Morant, 1981; Harris, 1987; Bradley, 1991; Hickcox and. Musella, 1992; Craft, 1996).

School development and improvement

International research literature has made it clear that professional development is an essential component of successful school-level change and development (Hargreaves, 1994; Thomson, 2010) and teaching effectiveness can be used to make a difference in schools (Wideen, 1987). For example, in a review in 1997, Fullan and Pomfret listed considerable evidence that showed how teacher development and effective implementation of innovations were strongly related (Fullan and Hargreaves, 1992; Fullan, 1992). Also, the 1981 ASCD Yearbook presented staff development and organisational development as the gestalt for school improvement, which in turn would lead to personal growth and a better atmosphere for effective school change (Dillon-Peterson, 1981).

This same literature shows that teachers' professional development and school development and improvement are implicative of each other. Some researchers, such as Woodward (1991, p. 115), think that individuals need to be seen as more than a component of the organisation that management should ensure that staff needs and organisational needs are in alignment. However, because the teachers are members of the school organisation, the thinking is that "the needs of the organisation must come first, and staff need to change to fit in with the new 'mission'" (Billing, 1982, p. 124, cited in Woodward, 1991, p. 114). Thus, staff development is sometimes seen as subordinate to organisational development (Gray, 1985, cited in Woodward, 1991).

Although the purpose of professional development is supposed to serve the needs of school development, teachers are a key to transmitting knowledge, skills, and values, and are the ones who actually implement or promote innovation in schools (Sachs, 2003, Thomson 2010). Thus, in terms of the content of

implementation and innovation and their relationships between teacher development, Fullan (1992) reveals a clear link between the two. Firstly, implementation is learning to do and learning to understand something new. Secondly, the implementation of innovation and change in school development implies a new or revised curriculum; a structure, an idea, or something new to people. Then, in order to deal with an innovation effectively, the people, essentially teachers, alter or change their own behaviours and beliefs. Changing behaviours means engaging in new skills and activities. Changing beliefs means adopting a new understanding and commitment. Fullan also thinks these two changes are at the core of implementation, and that teacher development is another core concept for the implementation of change. Through continuous professional development and in-service education, teachers are able to absorb new information and thus promote innovation within their schools. Thus, in order to improve the teacher, D. Hargreaves (1998) suggests that schools must be prepared to invest in professional development and that their professional development must be set within the context of institutional development.

But what benefit does this have on the teachers' professional development and school development? As Howey (1985) describes, institutional restructuring should accompany a change in individual teachers' practice (cited in St. Maurice, 1990), while improving the school through professional development is one way of providing opportunities for teachers to work together in an increasingly pressured and changing profession (Harris and Muijs, 2005). On the other hand, professional development can also be designed to encourage the continuous personal and professional growth of teachers within a respectful, supportive, and positive climate (Dillon-Peterson, 1981).

This literature is best summed up by Bell's (1991, p4) citing from (Taylor, 1975) and (Watson, 1976) that professional and staff development is not only orientated to the needs of individual teachers but ensures personal and professional growth (Taylor, 1975). Furthermore, it must also be rooted in the needs of the institution in order to assure school development (Watson, 1976). Meanwhile, the fundamental role of the individual within the institution dictates the need to devise processes for professional development which attempt to secure the

professional growth of the teacher while improving the performance of both teachers and schools.

Educational change, innovation, and reform

As previously mentioned, a wealth of knowledge and effective pedagogy on the part of the teacher leads to improved performance and learning among students (Burke, 1987). And the motivation of most teachers to maintain effective teaching is attributed to the desire of “to make a difference in the lives of students” (Stiegelbauer 1992, cited in Day, 1999, p. 4). There are various studies and theories about the relationship between teaching behaviours and student learning, indicating that teacher quality and capability are clearly related to student learning and achievement (Griffin, 1987, cited in Wideen, 1987; Day et al, 2007, 2010, cited in Hargreaves and Fullan, 2012; Harris and Muijs, 2005). Such research literature has also shown that teachers’ professional development is an essential component of successful school change and development (St. Maurice, 1990; Fullan, 1992; Hargreaves, 1994; Harris and Muijs, 2005).

Whatever the factors or motivations are that urge teachers to change, as Sikes states (1992), all change lies on the assumption that due to a lack of knowledge, skills, competencies and even sometimes, as D. Hargreaves (1998, p. 37) suggests, personal qualities, teachers and their teachings are “inappropriate and inadequate”. Based on what has already been stated, there is an implication that the impact and influence of imposing change on teachers also indicate a need for *renewal* or *redirection* in order for teachers to acknowledge their ‘inadequacies’ (Burke, 1987).

As Hargreaves (1994, p. 5) describes: “People are always wanting teachers to change’ and ‘teaching is expected to create the human skills and capacities that will enable individuals and organisations to survive and succeed in today’s knowledge society” (Hargreaves, 2003, p. 1). Hargreaves’s opinions (2003) provide a broader definition of the purpose of teachers’ professional development in this day and age; he thinks that teachers are catalysts and the key agents of

change in today's knowledge society. Teaching is expected to create the human skills and capacities that will enable individuals and organisations to survive and succeed. In order to learn to teach in ways they were not taught, teachers need to commit to continuous professional learning, work and learn in collegial teams, draw on collective intelligence, build a capacity for change and risk and foster trust in processes.

C. Summary

The literature examined above indicates that there are different purposes for staff development. Firstly, in order to maintain the required standard as a professional, like other professionals, teachers have to continue seeking to improve. Secondly, the teacher as professional also implies that, as a member of an organisation and of society, the needs of professional development need to be matched to school improvement and educational innovation. For teachers, professional development is not simply a self-indulgence, but is supposed to serve an educational purpose. However, since the teacher is a member of society, school organisations and educational policy makers have responsibilities for designing professional development programmes which fit teachers' professional needs and schools' needs, thus providing a supportive situation to encourage teachers to pursue their continuing professional growth.

The next chapter of the literature review will draw out the content of professional development, particularly focusing on the teaching professional in this contemporary age. Later, teachers' attitudes to change - what factors drive teachers to change and develop, the conditions that have the reverse effect, and the impact of imposed changes - will all be discussed.

2.3 Content of Professional Development

The intention of the following section is the analysis, through an examination of the relevant literature, of some common conceptions regarding the content of professional development and the interrelation of this content with teachers' demands for professional development.

a. Teacher as Professional and Professional Development

Hargreaves and Fullan (2012) think *Teaching like a pro* is about development, circulating, and reinvesting professional capital. They claim there are five Cs of professional capital that enable the teaching force to become effective: capability or expertise; commitment; career; culture; and contexts or conditions of teaching. Capability is the first of the five Cs since it is their own capabilities, skills, and qualities that make a teacher feel more effective. When the outcome of this is their students' successful learning, teachers are invigorated, and the positive results can become self-reinforcing. Consequently, this can lead to a desire for learning, a strong commitment, and professional fulfilment (Burke, 1987; Harris and Muijus, 2005; Hargreaves and Fullan, 2012).

b. Content of Skill and Knowledge in Teachers' Professional Development

Day (1999, p 48-49) believes it is important and necessary to understand three themes, 1) teacher experience and expertise; 2) professional knowledge, competence and capability; and 3) teachers' development phase. The first and the last of these will help us to understand teachers' learning behaviours, needs and concerns in different development phases. However, it is worth elaborating upon the second theme in detail, since this will help us to understand the professional knowledge, competence and capabilities that a teacher should possess and develop.

Professional knowledge

In term of professional knowledge, Eraut (1994, p.33) examines the connection between how knowledge is used and how it is acquired under three different contexts: (1) learning associated with knowledge use in the academic context- specialized language, preponderance of theory, citation of other work, epistemological authority and the expectation of learning, etc.; (2) learning associated with knowledge use in the school context- curriculum development and evaluation, management, public relations, development of policies and procedures, case discussions; (3) learning associated with knowledge use in the classroom context.

However, Day (1999) also adopts Eraut's later (1996, p. 25) contentions that the domains of professional knowledge can be mapped along two dimensions (see, table 1). The vertical dimension describes the different contexts in which knowledge is used, and the horizontal dimension indicates the different kinds of knowledge. A teacher's ability to understand and interpret events in their classroom requires situated knowledge, which itself will be based upon experience in similar situations. Societal knowledge relates to the responsibility of the teacher to "look beyond the specific to the more general purpose of education". Also, Eraut considers 'process knowledge' (knowing how) as being at the heart of professional work - for this work to be of quality, it is necessary to come it with 'knowing that' (Ryle, 1949, cited in Day, 1999).

Table 1 The domain of teachers' professional knowledge (Eraut, 1996, p. 25,
cited in Day, 1999, p. 54)

Context of use	Area of Knowledge			
	Subject Matter Knowledge	Education Knowledge	Situated Knowledge	Societal Knowledge
Classroom Knowledge				
Classroom-related Knowledge				
Management Knowledge				
Other Professional Role				

Competence

Day (1999) argues that competence in relation to teaching implies the outcome of good teaching shown on students' results; hence, competence for teaching has usually been developed by management for the purpose of controlling access to the profession and monitoring the performance of teachers. However, competences in teaching also imply a potential for further development by seeing growth as a teacher's moral and professional obligation.

Capability

Day (1999, p. 58) describes capability as “everything a person can think or do” and cites Eraut’s opinions again to support his argument that the purpose of professional education and training should be to *develop professional capability*. This includes competence in a range of tasks, roles and jobs and also recognises the need for continuing professional learning to take changing individuals and social contexts into consideration (Eraut, 1994, cited in Day, 1999).

c. Content of Skills and Knowledge in Professional Development – Continuing Professional Development

In the literature review on the content of teacher training, Joyce and Showers (1980, cited in Eraut, 1994) and Gibbons and Norman (1987) provide similar opinions. Firstly, Joyce and Showers (1980) recommend five components of training: (1) presentation of theory or description of skill or strategy; (2) modelling or demonstration of skills or models of teaching; (3) practice in simulated and classroom settings; (4) structured and open-ended feedback (provision of information about performance); and (5) coaching for application (hands-on, in-classroom assistance with the transfer of skills and strategies to the classroom) (cited in Eraut, 1994, p, 37).

Dean (1991, p. 41) defines three main areas in which the teacher may develop: 1) background knowledge; 2) classroom teaching skills; 3) management skills, knowledge and responsibility. This knowledge and these skills are also categorised into ‘general skills’ and ‘management skills’. Following a similar concept, D. Hargreaves (1998, p.20) focuses on the need to improve teachers’ professional knowledge in order to achieve better teaching, proposing the need for improvement in five key aspects: 1) working knowledge of how to manage the school; 2) working knowledge of how to manage teaching and learning; 3) working knowledge of how to manage the school’s external partnerships; 4) managing the creation of new working knowledge for teachers and heads; 5)

managing the dissemination of this new working knowledge to every single school.

Regarding the content of professional development, various suggestions and guidelines have been provided by different researchers and from different education authorities in different countries. For example, Harris (1989) has synthesised other researchers' suggestions (Edelfeldt, 1979; Lawrence and Harrison, 1980; Joyce and Showers, 1983; Lieberman and Miller, 1984; McLendon, 1997) and generated a comprehensive list of guiding principles. In terms of content for teachers' learning, he mentions that firstly, learning objectives should be selected to reflect both organisational development needs and those of the individual. Secondly, objectives should be identified that relate directly to job expectations, providing us with general ideas for learning content and the capabilities that teachers must have and what they can acquire from professional development.

The Association for Science Education (ASE, 2000) in the UK established a framework for continuing professional development and classified seven areas: 1) subject knowledge and understanding; 2) pedagogical content knowledge; 3) development of teaching and assessment skills; 4) understanding teaching and learning; 5) the wider curriculum and other changes affecting teaching; 6) management skills: managing yourself and your professional development (cited by Banks et al. 2001, p. 4). Similarly, in *A Professional Growth System (Teacher Level) Handbook 2004-2005*, Montgomery County Public Schools in the State of Maryland, U.S., provides six teacher evaluation performance standards and criteria to teachers and schools, allowing them to seek out potential improvement and development via evaluation. The six performance standards include commitment and responsibility to students' learning, knowledge of subject teaching and learning, and commitment to continuous improvement and development in order to demonstrate a high degree of professionalism.

d. Relevant Literature in Taiwan

Not unlike other countries, the Ministry of Education and Local Education Authorities in Taiwan have issued different schemes and regulations to promote teacher's professional development and learning. For example, in accordance with Teacher Act Article 16 & 17 (2008), in Taiwan, teachers are to participate in in-service education, research, and academic exchange activities (Article 16) and to engage in teaching-related research and further studies (Article 17). Furthermore, based on Teacher Act Article 21, 22 and 23, in order to elevate educational quality and to encourage further study and research by teachers at all levels, educational authorities and schools must establish institutions or organisations to facilitate these studies, on actual needs and under the relevant regulations prescribed by the Ministry of Education.

Although the socio-educational context in Taiwan is not exactly the same as it is in other countries, the majority of educational researchers and policy makers in Taiwan are adopting a great quantity of theories and research from western countries, such as the U.S. and the UK. Thus, a review of the relevant literature in the content of professional development in Taiwan shows it to be similar to the researchers' viewpoints stated above.

Based on the literature in Taiwan, the content of professional development is briefly: 1) professional knowledge and skills in teaching and education (Jun-Hu Li, 1992; Pei-Tsuen Tsai, 1995; Chuen-Rong Liu, 1998; Bau-Dan Cheng, 2003; Jian-Wei Rau, 2003; Shu-Ching Jsan, 2004; Min-Chuan Kuo 2010; Chin-Fang Hu, 2011; Yi-Hsun, Hsieh, 2011); 2) skills in classroom management (Pei-Tsuen Tsai, 1995; Mei-Yu Chen, 1999; Jian-Wei Rau, 2003; Shu-Ching Jsan, 2004; Ying-Xiong Hong, 2007; Hui-Fang Wang, 2009; Min-Chuan Kuo, 2010; Yu-Nan Weng, 2010); 3) attitudes and beliefs (Chuen-Rong Liu, 1998; Bau-Dan Cheng, 2003; Mau-Fa Chien, 2003; Chiu-Hsiung Sun, 2009; Min-Chuan Kuo, 2010; Yu-Nan Weng, 2010; Yi-Hsun Hsieh, 2010); 4) knowledge and capability in curriculum development and design (Mei-Yu Chen, 1999; Jian-Wei Rau, 2003; Ying-Xiong Hong, 2007; Chiu-Hsiung Sun, 2009; Hui-Fang Wang, 2009; Min-Chuan Kuo, 2010; Yu-Nan Weng, 2011); 5) management skills in school

administration (Pei-Tsuen Tsai, 1995; Jian-Wei Rau, 2003; Chiu-Hsiung Sun, 2009; Hui-Fang Wang, 2009) and understanding of education policy (Jian-Wei Rau, 2003; Shu-Ching Jsan, 2004); 6) management skills in professional development (Ching-Shan Wu, 2005; Chiu-Hsiung Sun, 2007; Pei-Fang Shih, 2010; Yan-Yu Kang, 2011; Yi-Hsun Hsieh, 2011); 7) interpersonal skills and ability to work with others (Jian-Wei Rau, 2003; Shu-Ching Jsan, 2004; Ying-Xiong Hong, 2007; Chiu-Hsiung Sun, 2009; Pei-Fang Shih, 2010; Yu-Nan Weng, 2010); 8) the ability to perform Self-evaluation, reflection in and on action (Shu-Ching Jsan, 2004; Pei-Fang Shih, 2010; Yan-Yu Kang, 2011), involvement in academic activities and research (Ching-Shan Wu, 2005; Hui-Fang Wang, 2009; Yan-Yu Kang, 2011) and so on.

e. Summary

From the literature discussed above, we can observe that firstly, although a variety of views are evident regarding the content of professional development - each dependent on the focus of the research - there are also many similarities to be found. Secondly, the content of professional development must meet the needs of the individual teacher, the goal of improving the school, the needs of the organisation/school, educational innovation and change, the needs of the socio-economic environment and societal expectations. The content of professional development can be seen in three domains: 1) knowledge and capability; 2) skills – teaching skills, management skills and interpersonal skills, etc.; 3) beliefs and attitudes – commitments or personal accomplishments. In detail, the knowledge in the content is supposed to consist of: 1) content knowledge; 2) pedagogical knowledge and subject knowledge; and 3) practical knowledge. The skills and capacity should consist of: 1) skills in class management and student counselling; 2) knowledge and capacity in curriculum development and innovation; 3) interpersonal skills and the ability to work effectively with others; 4) management skills in personal, professional development and planning.

In this research, the viewpoints on the content of professional development detailed above were applied in the interview questions. This line of questioning

was concerned with what staff development should do to re-enforce new knowledge and provide support to teachers. Furthermore, this study will seek to inform guidance for practice in the future.

2-4 Teachers' Professional development and Learning

Fullan and Hargreaves (1992) divide the period of research on teacher development into two broad phases. The first phase analysed the relationship between teacher development and successful implementation of innovation- the *innovation-focused period*. The second phase focused on the matter more deeply by considering the *total teacher and the total school*.

As Fullan and Hargreaves (1992) demonstrate, there are large-scale studies showing that staff or teacher development is closely related to the successful change in teaching and educational innovation. For example, Stalligs' (1989) series of experimental studies showed how staff development was connected to changes in teacher practice, and in turn to an increase in student achievement (cited in Fullan and Hargreaves, 1992). Other studies also show staff development is a necessary ingredient in school improvement or instructional changes, such as Joyce and Showers' (1998) theory-demonstration-practice-feedback-coaching model, that has shown that staff development is central to instructional change (cited in Fullan and Hargreaves, 1992). Other researchers have argued that teachers have a pivotal role in schools and are essential to the success of any school restructuring plan (Barrow, 1984; Barth, 1990; Cohn and Kottkamp, 1993; Cuban, 1998; Fullan and Stiegelbauer, 1991; Fullan and Hargreaves, 1991; Lortie, 1975; Sarason, 1990, cited in Bailey, 2000; Wideen, 1987; D. Hargreaves, 1998; Bradley, 1999; Thomson, 2010).

But, Fullan and Hargreaves (1992, p. 4-5) also argue that these success stories about the implementation of some specific instructional innovation 'worked' in only a narrow sense since we don't completely penetrate the relationship of these innovative experiences with the teacher's sense of purpose, the teacher as a person, or the contexts and conditions under which they work (Hargreaves,

1994).

As Stenhouse (1975) and McDonald and Walker (1976) mention, school and teacher practice can only be improved if teachers are actively engaged in the investigation of problems and the designing of local and specific solutions (cited in Elliott, 2007). Hence, Fullan and Hargreaves (1992) state that it is necessary to form a more comprehensive framework that takes four main elements into account: 1) the teacher's purpose; 2) the teacher as a person; 3) the real world context in which teachers work; 4) the culture of teaching: the working relationship that teachers have with their colleagues inside and outside the school.

According to the relevant literature above, we can see that successful school change is dependent upon successful teacher development and involvement. Hence, in order to achieve successful school effectiveness and school improvement, it is also important to understand the factors and conditions that can affect teachers' learning and development. The following section is based on the notion of the *total teacher and the total school*, proposed by Fullan and Hargreaves (1992), but also refers to other researchers' theories and viewpoints.

a. The Implication of Professional Learning and Individual Development

Eraut (1994, p. 225) refers to three central features of the ideology of professionalism: a specialist knowledge-base, autonomy, and service, each affected by social and cultural changes. Briefly speaking, the specialist knowledge base of a profession also confers status upon it and provides the centrepiece of its claim to autonomy. The service idea is based on the belief that professional action should be focused on the needs of the client but that, historically, it is only the professionals who can determine what their client's needs are.

As we have seen, Hargreaves and Fullan (2012) claim that capability and commitment have to come together at every level. They argue further that,

despite the relationship that impassioned commitment and moral causes share with successful teaching experiences, teachers are not just eager for success - they want to know how to get it and know that it's achievable. Also, a teacher's expertise or capabilities alone are equally inadequate without desire and drive, purpose and passion. This is similar to Day's (1999, p. 2) opinion that successful teaching will always necessitate both "intrapersonal and interpersonal skills", as well as a "personal and professional commitment". Content and pedagogical knowledge cannot, therefore, be divorced from teachers' personal and professional needs and moral purpose.

The literature above shows us the importance of teachers' capability and teachers' commitment/purpose in professional development. But it also leads us to the following questions: 1) what is a teacher's purpose 2) how do teachers sustain and renew their commitment to their work over time; and 3) what are the factors that may discourage teachers or reduce their motivation to learn and pursue continuing professional development?

b. Commitment - Moral and Professional Accountability

Accountability in teaching work has been identified as: 1) answerability to one's clients, i.e. pupils and parents (moral accountability); 2) responsibility for oneself and one's colleagues (professional responsibilities); 3) accountability in a strict sense to one's employers or political masters (contractual accountability) (East Sussex Accountability Project, 1979, p. 27, cited in Day, 1999, p. 13). Eraut (1995, p.32) further suggests that being a professional practitioner implies: 1) a moral commitment to serve the interests of students by reflecting on their well-being and their progress and deciding how best to foster or promote this; 2) a professional obligation to periodically review the nature and effectiveness of one's practice in order to improve the quality of one's management, pedagogy and decision-making; 3) a professional obligation to continue one's practical knowledge, both through personal reflection and interaction with others (cited in Day, 1999, p. 15). These notions of accountability in teachers' professional lives demonstrate the complexity of teachers' roles and duties but also indicate that the

relationships between teacher and students is not only in the transmission of knowledge and skills, but includes a moral duty.

Day (1999) thinks teachers' work and practice in the classroom influences the way their students look upon themselves and others. Fullan (1993) regards teaching as being concerned with bringing improvements or change in children's lives. Thus, in this sense, developing better strategies for accomplishing their teaching goals as professionals comes with a teacher's professional moral goals.

Ensuring the success and well-being of children is vitally important to teachers (Fullan, 1991; Jackson, 1968, 1990; Huberman, 1993, cited in Bailey, 2000), and this moral and professional accountability can provide a key motivation for teachers' professional development (Eraut, 1995, cited in Day, 1999) and commitment to change (Day, 1999). Teachers may feel guilty and frustrated when they fail to achieve their own and others' expectations. Hargreaves (1994, p. 143-144) cites the work of Alan Davies, who highlights two particular forms of 'the politics of guilt': *persecutory guilt* and *depressive guilt*. According to Hargreaves's description:

persecutory guilt leads many teachers to concentrate on covering the required content, rather than ignoring it or subverting it to develop more interesting materials and approaches of their own....for fear of prejudicing the test scores by which one will ultimately be held accountable; *depressive guilt*...when we realise we may be harming or neglecting those for whom we care, by not meeting their needs or by not giving them sufficient attention...prevented from doing what is right or caring....by insoluble dilemmas or impossible constraints (p. 143).

He also argues that in teaching, there are both *guilt traps* and *guilt trips*. *Guilt trips* in teaching are socially located at the intersection of four specific paths of determination and motivation in teachers' work: 1) commitment to the goal of care and nurturance; 2) the open-ended nature of the job; 3) the pressures of accountability and intensification; 4) the persona of perfectionism. Furthermore, these four paths of determination create complicated combinations of depressive

and persecutory guilt in many teachers' working lives that affect their effectiveness and integrity negatively. As Hargreaves (2003, p. 91) argues:

Teaching is either a positive emotional practice by design, which motivates teachers to perform at their best with those around them, or it is a negative emotional practice by neglect, where teachers disengage from their teaching and lose quality in the classroom as a result.

He also indicates that the paths of determination and motivation in teachers' work are implicated in their professional accountability, personal history and organisational culture.

Regarding the relation between teachers' commitments and effectiveness in work, for most teachers, as Day (1999) mentions, commitment is not just a personal virtue but something that is profoundly affected by what happens at work and what happens in their lives. According to findings from the studies of factors determining teacher quality and effectiveness performed by Day's research team (2007), as well as monetary incentives likely to help teachers sustain and renew commitment, other factors include: 1) career stage; 2) leadership; 3) colleagues; 4) workload and policy. Secondly, Day and his colleagues' work also shows that teachers' commitment is likely to be sustained or to decline depending on what's happened in: 1) a teacher's personal life (health, relationships, dependents, and so on); 2) a teacher's professional life (experience of learning, support, or progression- or of intrusive policies and top-down training); 3) a teacher's school (supportive or unsupportive leadership and strong or weak collegiality) (cited in Hargreaves and Fullan, 2012, p. 60). As Hargreaves and Fullan (2012) describe, if these, three of them work positively, or even if two of them do, then a teacher's commitment and work effectiveness are likely to be strong. By contrast, if all three are weak, commitment and effectiveness are likely to decline.

c. Teachers' Professional Life and Learning

Teachers, then, do not only need the ability to work confidently and the belief that they can make a difference to children's lives but also need to work in schools where leadership and colleagues are supportive. The following section will review the relevant literature on how teachers' experiences change and the relationship between teachers' career stage and capabilities/commitment. After this, we will examine the way in which a teacher's work and environment affect their willingness to continue learning and improving, and how school culture can make a difference therein.

Professional life and career phases

Day (1999) points out that if the outcome of professional development and INSET is to be effective, then there must be a 'fit' between teachers and their phase of experience, career development, the demands of the school system, lifelong learning cycle and system needs. An authoritative study undertaken by Huberman (1989), Sikes, Measor, and Woods (1985), views teachers' careers from a life-cycle perspective. Their works suggests that teachers pass through five phases within teaching (see figure 1): 1) launching a career: initial commitment (easy or painful beginnings); 2) stabilisation: finding commitment (consolidation, emancipation, integration into peer group); 3) new challenges, new concerns (experimentation, reasonability, consternation); 4) reaching a professional plateau (sense of mortality, stop striving for promotion, enjoy or stagnate); 5) the final phase (increased concern with pupil learning and increasing pursuit of outside interests; disenchantment; contraction of professional activity and interest) (cited in Day, 1999, p. 59). Based on Huberman's (1989) work, Day et al. (2007, 2010) identified six careers/life phrases within teaching: 1) phase 0-3 years: commitment, support and challenge; 2) phase 4-7 years: identify and efficacy in the classroom; 3) phase 8-15 years: managing changes, growing tensions; 4) phase 16-23 years: work-life transition, challenges to motivation and commitment; 5) phase 24-30 years: challenges to sustaining motivation; 6) phase 31+ years: sustaining/declining motivation (cited

in Hargreaves and Fullan, 2012, p. 64).

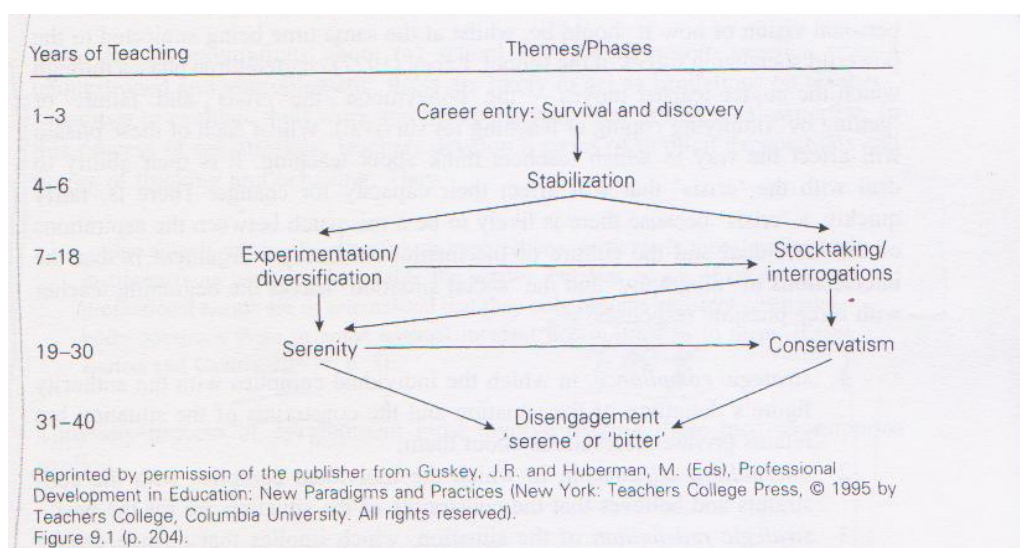


Figure 1 Model sequences of the teacher career cycle: A schematic model (Heberman, 1995, cited in Day, 1999, p. 59)

According to Huberman, Sikes and Day's findings, Hargreaves and Fullan (2012) concluded that firstly, in each career phase teachers are either sustaining commitment or losing it. Secondly, there are three key phases that have a critical effect on teachers' commitment: the first years of teaching, the final years in the profession, and the middle period - about 8-23 years into the job.

In terms of the first phase in teaching, Launching a career, Sikes et al. (1985), Huberman (1998), and Day et al. (2007, 2010) all point out that most teachers' experiences are related to school and staff culture. Day et al. (2007, 2010) found that "the quality of the school's culture and its levels of support" determine whether teachers have positive or difficult experiences at the beginning of their careers (cited in Hargreaves and Fullan, 2012, p. 69).

At both the second stage and the third stage, some teachers reduce their commitment to the profession (Sikes et al. 1985; Huberman, 1998, cited in Day, 1999). Day (1999) believes the third stage is a key phase that may lead initially to a *plateauing* of knowledge, skill and commitment; therefore, Day (1999) argues that it is crucial for those in school leadership roles to support teachers in the mid phase of their career by providing them with "new stimulation, new

ideas, deeper commitments and new challenges” (Cooper, 1982, p. 81, cited in Day 1999, p. 61). Under these circumstances, some teachers may enjoy a renewed commitment to school improvement, taking on change and new responsibilities (Leithewood, 1992; Day, 1999).

In terms of the final career stage, Hargreaves (1993, cited in Day, 1999) cites research from a number of scholars (Ball, 1987; Sikes, Measor and Wood, 1985; Huberman, 1989; Noddings, 1992; Goodson, 1992; Hargreaves and Earl, 1990), concluding that many teachers in their mid-to-late career become ‘disenchanted’ or ‘defensive focusers’, no longer holding the good of their pupils as a high priority and presenting a less optimistic or bitter perspective towards their past experiences of change, their students, colleagues, and the administrators associated with them. However, as Hargreaves and Fullan (2012) argue, these teachers need to be re-engaged with the profession. This requires an inspiring and improving environment where principals and colleagues will excite them, invigorate them, and even provoke them to sustain their commitment.

Based on Hurberman, Sikes et al., and Day’s findings, there is no doubt that teachers have different concerns about innovation and change at different times within their teaching career (Fuller and Bown, 1975; Burke, Christensen and Fessler, 1984, cited in Parker, 1990; Leithwood, 1992; Day, 1999; Hargreaves and Fullan, 2012). Furthermore, teachers’ career development is fundamentally linked to the way in which their experiences change as they progress through their work lives, factors which ultimately affect their commitment to their profession (Hargreaves and Fullan, 2012). Additionally, regarding the interrelation between these effects, Fessler and Christensen (1992) propose a “working model” based on an analysis of the literature on teachers’ career stages and interviews with teachers (cited in Day, 1999, p. 63). This model (see figure 2) identifies three broad categories interrelating with teacher development- career cycle, personal environment and organisational environment, showing a “dynamic ebb and flow.... with the teacher moving in and out of stages in dimensions to environmental influences from both the personal and organisational dimensions” (Fessler, 1995, p. 187, cited in Day, 1999, p. 63).

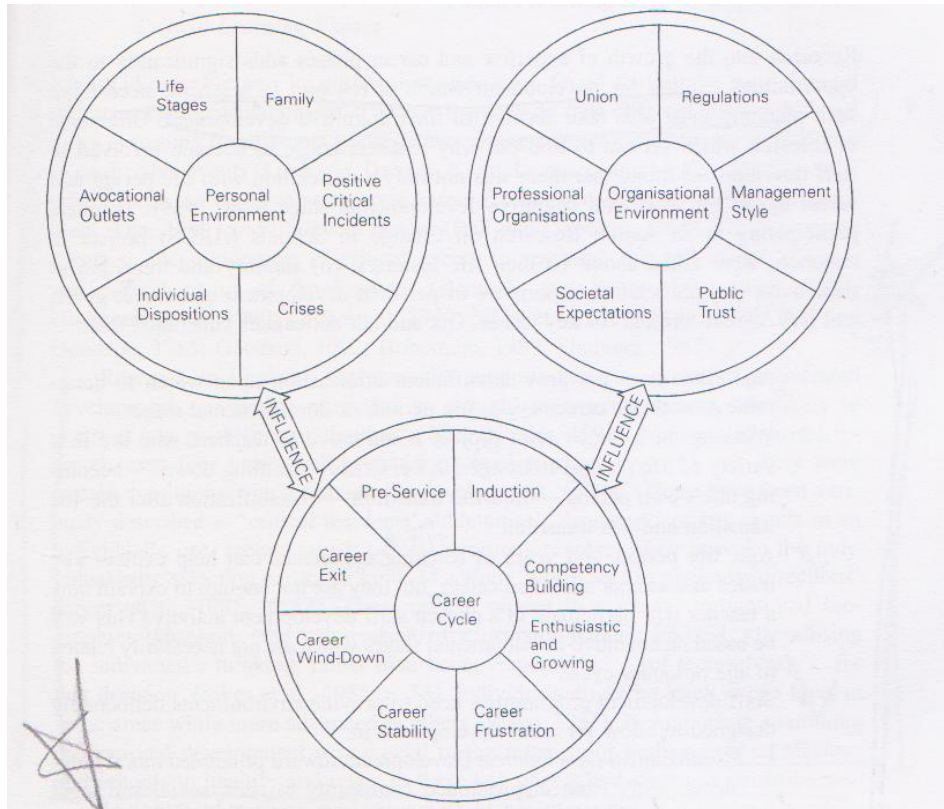


Figure 2: Dynamic of the teacher career cycle (Fessler and Christensen, 1992, p. 36, cited in Day, 1999, p. 63)

Leithwood (1992) focused on teachers development and related their psychological and career cycle development to the development of professional expertise (see figure 3). Leithwood (1992) further suggests guidelines for principals in fostering teacher development since as a school leader, principals' strategic and management decisions in staff development at schools can influence dimensions and stages of teacher development. Leithwood's guidelines provide us with useful strategies to sustain teachers' commitments and continual professional development - in particular, they inform us that it is important for principals to take account of how teachers are treated and what beliefs, norms and values they share. Furthermore, they must understand teachers' needs and practices at different cognitive and career stages.

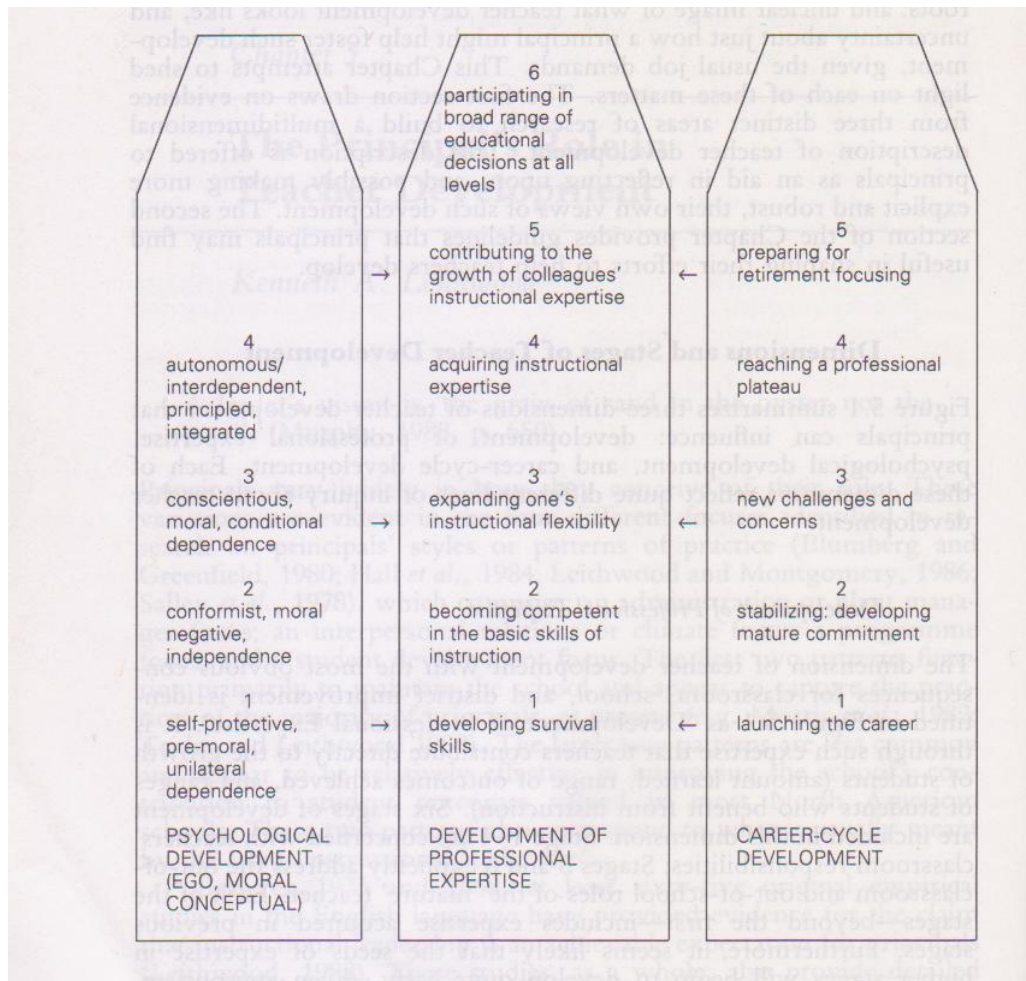


Figure 3: Interrelated dimensions of teacher development (Leithwood, 1992)

To summarise the literature on teacher phases and the interrelation between commitment, capability and career, there are different factors that can affect teachers' commitment to learning and continued development within their professional lives. Models of teacher development all assume that teachers' practical needs at particular career stages - such as the preparation for new roles and tasks, the need for in-depth learning about their pedagogic and subject knowledge, initiating a new direction in their careers - are key factors that impact on teachers' commitment and ability to renew and develop themselves. These will in turn be influenced by other factors, such as the classroom environment, school culture and leadership conditions. The next section will particularly focus on these factors.

d. Teachers' Professional Learning and Work

Work conditions

As Day (1999, p. 71) explains:

The reasons for low teacher morale, self-confidence, and self-efficacy in many countries can be attributed to changes in occupational and organisational working conditions which have had the universal consequence of intensifying work in schools, increasing on and off-site workloads and reducing trust in the discretionary judgment of teachers.

Day (1999) further explains that teachers with low self-efficacy commonly show low motivation and less desire to attempt new practice and change in classroom and school settings. Regarding teaching today, Hargreaves and Fullan (2012) also point out the issues that schools and teachers currently have to deal with, particularly stressing the problem of intensification. Accelerating educational change has led to an intensification of work in schools (Hargreaves, 1994; Day, 1999; Hargreaves and Fullan, 2012). Teachers' work has extended beyond the classroom and become more complex and more skilled, which refers to the concept of Hoyle's (1980) 'extended professional'. Increased knowledge and new social complexities also change the nature of teachers' work (Wideen, 1987; Hargreaves, 1994; Day, 1999). The increase in teachers' accountability does not only make demands of expanded knowledge and continued self-renewal for teachers (Wideen, 1987), but has also led to work overload, caused by pressure from parents and bureaucrats (Hargreaves and Fullan, 2012). The expectation and demands of elementary school teaching did not always clearly emanate from external sources or outside pressure and often came from within teachers themselves — from their commitment and sense of moral purpose. But workload intensification has not only led to reductions in the quality of service, such as a reduction in the time and opportunity for elementary teachers to take care of and connect with their students (Apple, 1989, cited in Hargreaves, 1994) and a shortage of preparation time (Hargreaves, 1994), but has also affected teachers'

attitudes towards change and future professional development. Regarding the issue of teachers' time and the quality of teaching, Hargreaves (1994, p. 128-129) argues that sufficient preparation time allows teachers to reduce their stress and improves the quality of interaction within the classroom, but also enables them to be more organised and better prepared. In other words, instead of following prescribed programmes and mandated curricula, sufficient time would enable teachers to plan and attempt new teaching practices (Hargreaves, 1994; Day, 1999).

e. Teachers' Time and the Quality of Teaching

Reflection, inquiry and collaborative learning

As a professional, teachers require the capability to reflect on their own practice and work collaboratively with colleagues (Fullan, 1992; Eraut, 1994; Day, 1999; Hargreaves and Fullan, 2012). According to Schön's (1987, p. 40) theory of reflective practice, teachers are competent professional practitioners and are capable of 'generating new knowing-in-action through reflection-in-action' (cited in Day, 1999, p. 27). The employment of reflection will allow teachers to identify what they do well and what they need to do to improve their practice (Fullan and Hargreaves, 1992; Day, 1999; Forde et al., 2006; Elliott, 2007; Thomson, 2010). Schön's reflective practice essentially consists of three aspects- *reflection in action*, *reflection on action* and *reflection about action*. However, there has been a critique of the notion of reflection-in-action, which is impossible in practice due to insufficient in class time (Eraut, 1994; Day, 1999). In terms of reflection-on-action, this consists of reflection both before and after teaching and allows teachers to analyse and reconstruct their actions, thus enabling them to plan for further teaching and learning (Day, 1999; Hargreaves and Fullan, 2012). Besides gaining an understanding of one's own professional self, Day (1999, p. 29) refers that *reflection about action* also requires "broader understandings of the interrelationship between teaching purposes and practice and the policy contexts in which these occur". In other words, this kind of reflection enables professionals to see how their work impacts on others, to develop their ability to

cope with change and make decisions on their teaching within different working situations (DeMulder and Rigsby, 2003, cited in Forde et al., 2006; Day, 1999; Hargreave and Fullan, 2012). Like *reflection in action*, the concepts of *reflection on action* and *reflection about action* require time to be actualised and imply the demands of time for collective planning with others (Day, 1999). Various writers mention the benefits of reflection or *teacher inquiry* and encouraging teachers to inquire into their own practice. However, as many researchers have pointed out, the provision of teachers' time can be problematic as they require time to explore new ideas, plan, reflect and consider future needs (Fullan & Miles, 1992; Raywid, 1993; Stoll, Earl, & Fink, 2003, cited in Thomson, 2010; Bradley, 1991; Sikes, 1992; Hargreaves, 1994; Day, 1999; Thomson, 2010; Hargreaves and Fullan, 2012).

As suggested earlier, the key factor for self-awareness through reflection and feedback is having sufficient time and less strenuous workloads. Hargreaves (1994) discusses three dimensions of time in teaching: 1) *micropolitical* time, related to the distribution of time in relation to status; for example, secondary school teachers receive more preparation time than elementary school teachers; 2) *phenomenological* time, related to the way the use of time is constructed in schools; 3) *sociopolitical* time, related to the claims on teachers' time made by administrators. This reveals the conflict and the gap between teachers and administrators, caused by their different perspectives. These different time perspectives not only effects implementation - teachers' teaching - but also teachers' professional development - teacher's learning - and school development and the pace of change (Hagreaves, 1994; Day, 1999).

As Day (1999) explains, work conditions and intensified workloads reduce teachers' commitment and motivation. Furthermore, setting up and developing collaborative work also requires the use of each of these dimensions of time for teachers' collective learning and also relies upon institutional support. Day's statements, the relevant literature about teachers' working conditions, and also the literature previously examined in regard to the teachers' career phase, all reveal that the teachers' commitment is necessary, but it is hardly sufficient. Teachers can only do little if they are not to be able to work in a supportive and

collective environment, with support from their administrative site and colleagues. In the next section, a review of the different types of school culture and collegiality is included, along with the different types of culture operating at schools and the effect it has on teachers' practice and learning or attitude towards change.

f. School Culture and Collegiality

There are many researchers, such as Nias et al. (1988, 1989, cited in Sikes, 1992), Hargreaves (1994), Hargreaves and Fullan (1992, 2012), Day, 1999, and Aubussion et al. (2009), writing about forms of school culture as the key to both teachers' professional learning and development and to change and innovation in schools (Nias et al., 1989; Smith et al., 1986; Fullan, 1982; Huberman and Miles, 1984; Invargson and Greenwaym, 1984, cited in Sikes, 1992; Aubussion et al., 2009).

Regarding the definition of culture, Schien (1985, p. 6) has defined culture as:

The deeper level basic assumption and beliefs that are shared by members of an organisation, that operate unconsciously, and that define in a basic 'taken for granted' fashion an organisation's view of itself and its environment (cited in Day, 1999, p. 78) .

Sikes (1992, p, 43) also have stated:

Cultures are the product of the beliefs, values and characteristics of staff, students, and the community which combine to make up the shared understandings, rules, and norms which are 'the way we do things here' (Nias, 1998).

However, teachers might lose "their sense of meaning and direction, 'framework of reality' ", if teacher cultures are threatened by imposed change from outside (Sikes, 1992, p. 43).

Hargreaves (1994) identifies two important dimensions to cultures of teaching/school: content and form. The content of teacher cultures consists of “the substantive attitudes, values, beliefs, habits, assumptions, and ways of doing things that are shared within a particular teacher group or community”(p. 166). The form of cultures consists of the characteristic pattern of relationships and forms of association between members of these cultures (ibid.). Hargreaves (1994) further identifies four broad forms of school cultures: 1) individualism, 2) collaboration; 3) contrived collegiality; 4) balkanization.

An individualist culture is one in which the habitual patterns of teachers alone in their classroom are what count. This culture cuts teachers off from the possibility of interaction with others, valuable feedback and criticism that could help them become more effective (Goodlad, 1984, cited in Grimmet and Crehan, 1992; Rosenholtz, 1989; D. Hargreaves, 1982; Lortie, 1975; Ashton and Webb, 1986, cited in Day, 1999; Hargreaves, 1994; Hargreaves and Fullan, 2012).

Balkanization refers to situations in which teachers work closely with some of their colleagues, but they do so in particular groups or cliques rather than in the school as a whole (Hargreave and Fullan, 2012). Although teachers in balkanized cultures may not be isolated, they are quite insulated in one group and groups may compete for space, time and resources, or further influence (Hargreaves, 1994; Day, 1999; Hargreave and Fullan, 2012).

By contrast, collaboration and collegiality define cultures in which teachers can learn from each other, sharing and developing their expertise together (Hargreaves, 1994), characterised by support from and communication with colleagues which can lead teachers to have confidence and certainty about what they are trying to achieve (Hargreaves and Fullan, 2012). As Day (1999) describes, researchers such as Purkey and Smith (1982), Roseholtz (1989), Reynolds (1988), Mortimore et al (1994) and Hopkin (1996) have all suggested that collaboration is an essential ingredient of teacher development and school improvement. However, there are still some limitations regarding collaborative cultures. Firstly, Hargreaves and Fullan (2012) point out that collaborative cultures require broad agreement on values and the toleration of disagreements

between colleagues. Also, it is important to build trust and relationships, but finding time to develop collaboration, trust and respect does not happen accidentally or spontaneously. In other words, collaborative cultures require the appropriate investment if they are to thrive as structures and formal organisation in school life.

Additionally, Day (1999) states that the cultures of ‘comfortable collaboration’ will lead teachers or headteachers to develop or sustain camaraderie on a personal level rather than professional level. As Hargreaves (1994, p. 195) further argues:

Collaborative cultures can be bounded or restricted in nature with teachers focusing on rather safer activities of sharing resources and ideas, or on planning units of study together without reflecting on what they do or challenging each other’s practice, perspectives, and assumptions.

Collaborative relationships also tend to be spontaneous, voluntary, and development-oriented, they are pervasive across time and space, and are ultimately unpredictable (Hargreaves, 1994). Under these conditions, teachers can exercise their professional confidence and discretionary judgment to respond selectively to external mandates and demands (ibid). By contrast, in conditions of contrived collegiality, teachers’ collaborative working relationships are administratively regulated, compulsory, implementation-oriented, fixed in time and space, and predictable (Hargreaves, 1994). Contrived collegiality is not only supposed to encourage association among teachers and to foster more sharing, learning, and improvement of skills and expertise, but through formal, specific bureaucratic procedures, the intention is to also assist in the delivery of new approaches and techniques from the outside by creating a more responsive and supportive school culture ((Hargreaves, 1989b, cited Grimmett and Crehan, 1992; Hargreave and Fullan, 2012).

Grimmett and Crehan (1992) put forward two specific forms of contrived collegiality: *administratively imposed* and *organisationally induced*. In the case of administratively imposed collegiality, teachers are dominated by the typical school culture or individualism and will not willingly enter into collaboration with other teachers and administrators. Teachers' commitment is viewed as coming after engaging in activities structured for that purpose. Additionally, Hargreaves and Fullan (2012) argue that administrators often prefer forms of collegiality which they feel they can control, or through which they can produce specific results by coaxing teachers into action. Thus, educational change is not derived from the teachers themselves, but brought about by the administration 'strong-arming' change, and such a situation often lowers the teachers' 'initial commitment' (Huberman and Crandall, 1983, p. 65, cited in Grimmett and Crehan, 1992, p. 72). Grimmett and Crehan (1992) further explain that in this collegial setting, conflict between teachers and administrators is often ignored or suppressed by 'tightly structured beliefs, values, and norms'. Therefore, unlike *administratively imposed collegiality*, bureaucratic control is loosened in the case of *organisationally induced collegiality* (Grimmett and Crehan, 1992). In other words, a teacher's commitment to collaboration occurs before and during activities that are structured specifically for that purpose, rather than in accordance with "the political purpose of the administration's agenda in instituting collegiality" (Grimmett and Crehan, 1992, p. 76).

With further reference to Hargreave's (1994) school culture, he explains that there are two major consequences found in contrived collegiality: inflexibility and inefficiency. In terms of inefficiency, teachers are encouraged to work and plan together in specific collegial time or be involved in peer coaching schemes, but sometimes there is no business to discuss, and they find it difficult to work with suitable partners as they are so used to working alone. The inflexibility of mandated collegiality violates teachers' professionalism and discretionary judgment (Hargreaves, 1994; Hargreaves and Fullan, 2012).

Although contrived collegiality has its limitations, Day (1999, p. 81) thinks contrived collegiality could be used as a 'bridging' process towards more collaborative cultures in providing opportunities for development. Also, as

Hargreaves (1994), Hargreaves and Fullan (2012) and Day (1999) point out, contrived collegiality has positive and negative possibilities depending on how it is implemented. In other words, its success depends on the leadership roles of administrators and headteachers — how headteachers facilitate and create opportunities for teachers to work together and provide support for them, as well as building relationships with parents and the community. In this respect, principals and headteachers also play a crucial role in creating professional cultures and encouraging teachers to engage in individual and collective, formal and informal learning with each other (Day 1999).

g. Leadership and Partnership in School-Based Professional Development

Hopkins et al (1996, p, 177, cited in Harris, 2003, p. 75) note:

Successful schools create collaborative environments which encourage involvement, professional development, mutual support and assistance in problem-solving.

Well-equipped collaboration and collegiality in schools implies not only teachers, administrators and headteachers working collectively, but also effective organisation of leadership - how it is shared and how teachers are empowered. Harris and Lambert (2003) note that effective leaders must know how to promote information and generate knowledge creation and sharing within the organisation; meanwhile, they also need to create opportunities for others to lead and take responsibility for innovation and change. Day et al (2009) conclude that successful leaders: 1) create a collective vision; 2) improve conditions for teaching and learning; 3) redesign organisational roles and functions; 4) enhance teaching and learning; 5) change and enrich the curriculum; 6) enhance teacher quality through CPD and succession planning; 7) build relationships within the school community; 8) actively establish relationships outside the school

community; 9) progressively build trust through these sets of activities (cited in Thomson, 2010, p. 64).

Many educational researchers, therefore, stress the importance of taking account of teachers' participation/involvement and their perspectives into school improvement and development (Fullan and Hargreaves, 1992, 2012; Fullan, 1992; Stoll, 1992; Hargreaves, 1994; Craft, 1996; Day, 1999; Bailey, 2000; Harris and Muijs, 2005; Forde et al., 2006). However, by synthesising the opinions of different researchers (Barrow, 1984; Barth, 1990; Cohn and Kottkamp, 1993; Cuban, 1998; Fullan and Hargreaves, 1991; Hargreaves and Fullan, 1998; Hunsaker, 1992), Bailey (2000, p. 112) claims that "the context and process of mandated change often marginalises teachers", with the result that the "teachers' perspectives are often a missing factor in developmental innovation".

These considerations have led to an emphasis on teachers' involvement and 'distributed' or 'dispersed' leadership, through which a large group of staff can work together to accomplish particular tasks or projects (Crowther, 1997; Frost&Harris, 2003; Lambert, 1998; Spillane, 2006, cited in Thomson, 2010, p. 62). Firstly, although better headteachers/principals ensure the balance of learning and developmental opportunities are "focused upon the personal needs (of teacher as a person), long-term professional needs and the needs of the school" (Day, 1999, p. 112), teachers are more capable of implementing change as a community in the interest of the students, whom they know best (Hargreaves, 1994). Such teacher leadership roles, "a key aspect of distributed leadership, can be encouraged and supported" (Durrant & Holden, 2005; Gunter, 2005; A. Harris, 2003, cited in Thomson, 2010, p. 62) in ways that create a collaborative culture where people work together, learn together and construct and refine meanings that lead to a shared purpose or set of goals (Lambert, 1998, cited in Harris, 2003; Harris and Muijs, 2005).

Much of the literature emphasises the importance of teacher leadership in professional development, school development and school improvement (Fessler, 1990; Stoll, 1992; Hargreaves, 1994; West-Burnham & O'Sullivan, 1998; Day, 1999; Macmillan, 2000; Harris, 2003; Forde et al. 2006; Aubusson et al., 2009). In this sense, changing teacher practice is part of a process of school *reculturing* (Werner, 1982, cited in Hargreaves, 1994) and educational restructuring.

h. Summary

Teachers play a vital role in school improvement and educational innovation since they are the transmitters of knowledge to students and executors of any school or educational restructuring plan. However, as a member of a school organisation and society, teachers' perspectives are too easily neglected. As mentioned in the previous sections, their commitment towards continuous professional development and self-renewal are derived from their professional and moral accountability. But according to the referenced literature, there are many factors, such as personal life and career phase, working conditions, school culture and collegiality, which affect motivation, either to sustain or to reduce their commitment to change. A review of literature also indicates that a successful professional development or educational innovation requires careful attention to the process and time that allows teachers to engage with learning new methods and changing practices. Also, the educational system's support for teachers' ordinary work and desire for change is fairly important, such as the provision of a supportive and collective work environment, well-equipped leadership and partnership at schools. Teachers are not only members of school organisations but also are persons with commitments and emotions affected by what happens to them at work.

This study was designed to explore the factors that support or impede teachers while implementing drama strategies and picture books in literacy teaching, and the problems or issues related to this implementation and any subsequent professional development. This exploration of teachers' practice and learning

presented an opportunity to establish deeper understandings of the practices, characteristics, and situational contexts of particular teachers that contributed to specific instances of their professional development.

A substantial body of research documentation and literature has been examined to present a general idea about initiatives of teachers as professionals and their attitudes toward their practice and further professional development. Also, an understanding of the implications of professional development at schools has helped to identify and further analyse factors important to this study. Ultimately, this study hopes to contribute to an understanding of a complex, contextualised phenomenon, to take account of issues such as teachers' commitments towards professional development and educational innovation, teacher cultures, the relationship between teachers and their colleagues, school culture and other external factors that are the most educationally significant aspects of teachers' lives. It will discuss how the teachers in the study responded both positively and negatively to a particular, school-based innovation that they willingly signed up to, and the factors that affected their willingness – or lack of it - to implement fully the innovation and take it further.

3 RESEARCH METHODOLOGY

3.1 The Focus of this Study

Research Question

What happens when I try to introduce a group of experienced Taiwanese elementary school teachers to the use of drama with picture books in the teaching of literacy?

Sub questions consist of:

1. What are the teachers' opinions about the value of picture books and drama education in literacy classes?
2. What difficulties and obstacles do teachers encounter when making use of picture books and drama techniques in class? Furthermore, what kind of support or resources do they consider necessary for their teaching and professional development?
3. What are the implications for teachers' professional development?

3.2 Methodology and Research Design

The study was designed to explore the factors that support or impede teachers, in particular Grade 3 teachers in elementary schools in Taiwan, while implementing drama strategies when using picture books in literacy teaching. Furthermore, it seeks to examine the problems or issues related to the implementation of these strategies and later professional development.

An embedded multiple case study design would offer the opportunity to explore and observe this instance of professional development in some depth within a real world context, through applying qualitative approaches in order to collect and generate data through interviews and observation. The design of this study includes both explanatory and exploratory approaches to help understand the teachers' responses, either positive or negative. It will also take into account the context which influenced these responses and the way in which this might impede or help their ability to make use of these new approaches.

a. Case Study

In the words of Elliott (2007, p. 93):

Educational research conceptualizes the classroom from within the action perspective of the participant, i.e. Teachers and pupils' and 'it aims to improve common sense conceptualizations rather than supersede them, and constitutes an objective mode of understanding.

In the other words, case study is a way to test and improve commonsense understandings of the world - a group of people's beliefs and values as they operate within the confines of a specific context that will speak to others who work in similar contexts. Hence, as Elliott, Merriam (1998, p. xiii) and Walker (1974, p. 77) also suggest, "qualitative case study is a particularly appropriate

methodology for exploring the problems of educational practice” (cited in Simons, 2009, p. 5).

As an elementary school educator in Taiwan and also an educational researcher, I am continually seeking for a better practice for myself and my pupils, as well as new practical theories that reflect upon teachers’ actual practice and can be transformed into effective practice in the classroom. Therefore, the reasons shown also chime readily with my own values as a practitioner – researcher. The research is intended to be of practical use to myself as well as the participants in the study.

Specific case and thick description

In reference to the definition of case study, Stake (1995, p. xi) states, “case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances”. It is intended to help us to understand the uniqueness of the individual case by studying the case as an ‘integrated system- specific, unique, bounded system’ (Stake, 1995). Individuals, groups, organizations and even cultures can be regarded as causes for the researcher (Patton, 2002). In terms of educational research, O’Toole (2006) notes that the purpose of case study is to choose a particular person or group or specific teaching method and then “to investigate a phenomenon or an on-going issue” (p. 4) inside the case. As case study is concentrated on particularity and uniqueness; it is concerned with providing rich and detailed descriptions of events relevant to the case (Hitchlook and Hughes, 1995, cited in Cohen et al., 2011; Simons, 2009; Yin, 2014). In brief, the ‘thick description’ (Geertz, 1993, cited in Cohen et al., 2011) of case studies can help us understand a contextualised situation in terms of the participants’ experiences, thoughts and feelings (Robson, 2002, cited in Cohen et al., 2011; Simons, 2009; Yin, 2014). Cases, in some respects, speak for themselves and the researcher’s interpretation of the data should seek to allow for this (Cohen et al., 2011).

As discussed above, case study allows the researcher to investigate phenomena in a real-life context and generate an in-depth understanding of the complexity and uniqueness of a particular project. This research focuses on the lived experience and opinions of a particular group of grade 3 teachers and issues relevant to their professional development. By using case study, it will hopefully enable the experience and complexity of the programme to be studied and illuminated (Nisbet and Watt, 1984, cited in Cohen et al., 2011).

An instance in action and process

In order to address and improve the practical problems teachers experience in their particular contexts, Elliott and other researchers believe it is necessary to involve teachers and pupils as active partners in the research process. In this sense, the “real-life, dynamic and unfolding interaction of events, human relationships and other factors in a unique case” (Cohen et al., 2011, p. 289) can then inform our ideas of cause and effect (‘how’ and ‘why’) (Cohen et al., 2011; Yin, 2014).

In this research, my aim is to understand the problems and difficulties of implementation that teachers might face while applying drama applications in their literacy teaching, as well as the various factors that might impact upon their in-service education in this area. The ultimate aim is to produce research findings to yield actionable knowledge for teachers, and then to make some suggestions for education administration agencies, schools, teachers, teacher cultivating institutes and book publishers.

The principle research question gives rise to several sub-questions with different aims that are nonetheless strongly related to each other. The first of these is ‘what are the teachers’ opinions about the value of picture books and drama education in literacy?’ The second is ‘what difficulties and obstacles do teachers encounter at the time that they are making use of picture books and drama

techniques in class?’ Although, the first and second question are ‘what’ question, they concern *how* the application of drama techniques and picture books affect teachers’ literacy teaching and *how* the teachers respond to this type of application. By inquiring deeply into these issues, I can learn how an attempt to implement these new strategies is impacted by other ongoing issues in their literacy teaching. This necessarily relates to the kind of support or resources that teachers consider as necessary to further their teaching and professional development.

These sub-questions not only continue to focus on the relationship between the application of drama technique and teachers’ practice, but extend the focus to factors pertaining to teachers’ responses and actions to do with their professional development.

The multiple perspectives that case study draws upon are necessary not only to explain how and why things happen, but, according to Simons (2009), they can help us explore and understand the process and dynamics of change. As a consequence, case study is indeed a suitable methodology to illustrate the relationship between the innovative programme – the application of drama techniques in the literacy classroom – and teachers’ attitudes and behaviour in the classroom and, by extension, towards more generalisable factors pertaining to their professional development. These extend from classroom practice to include school culture, educational policy, and so forth. My project is an example of what Simons (2009) notes as how the researcher can “make judgments in concrete circumstances and ‘naturally’ explore ‘instances in action’” (p. 5), generating knowledge to inform and be used for “policy development, professional practice, civil or community action” (p. 21).

From specific instances to generalisations

Rather than focusing on specifics, Nisbet and Watt (1984, cited in Cohen et al., 2011) think a case study is a specific instance that is frequently designed to illustrate a more general principle. In view of the tradition of social science

research, Simons (2009) states that case study also implies the use of perspectives of more generalisable significance by studying the particular case in depth.

Case study is seen by many to have limited generalisability (Cohen et al., 2011; Yin, 2014), but Stake (1995) has argued that “small scale generalisations can nonetheless inform a bigger picture” (p. 7). Instead of establishing *statistical generalisation*, case studies can be seen to work towards ‘*analytic generalisation*’ (Robson, 2002, cited in Cohen et al., 2011; Yin, 2014) – generalisation that argues a case through details rather than facts and figures, that attempts to persuade and be believable rather than to prove a case. As Yin (2009) further states, analytic generalisation can provide the expansion and generalisation of theory to researchers and help them to understand other similar cases, or situations (cited in Cohen et al., 2011).

Additionally, in terms of educational research and practice, Elliott (2007, p. 150) notes many academic researchers, such as Stenhouse, 1975, 1979; Elliott, 1978, 1991; and Carr and Kemmis, 1986, tend to argue that in order to inform teachers’ practice it is necessary to engage teachers in a form of research that addresses and seeks to improve the practical problems they experienced in their particular contexts of action. In this study, the selected cases are five grade 3 teachers willing to apply drama techniques with picture books in their literacy teaching. Their experiences and responses can reveal issues to illuminate the general by looking at the particular. However, by engaging participants/teachers in the research process, the research will be able to make good use of evidence and generate credibility for teachers by counting their own voices and experiences as credible and relevant evidence. In other words, case study might enable others to generalise from the teachers’ experience in my study, relating this to their own experience by building up a world of common experience (Elliott, 2007). This kind of process is what Stake describes as a ‘naturalistic’ generalisation.

Although case study does not function to generate reliable predictive generalisations in the manner of scientific theorising, “it helps people to orientate their actions towards others by increasing the likelihood of the action and

reactions they anticipate taking place” (Elliott, 2007, p, 94). According to Schutz’s theory of typification, particular human acts are interpreted and explained in terms of patterns of motivation; Elliott considers, “case study in interpersonal contexts as a method of theorising, because it enables the practitioner to test and modify his anticipatory theories” (p. 95).

This brief consideration of the literature on case study presented above infers that case study can be used to examine issues and generate in-depth understanding in a particular case “to generate knowledge and inform policy development, professional practice and civil or community action” (Simons, 2009, p. 21). In an educational context, by using small-scale investigation, case study can produce evidence-based findings to inform teachers’ future practice and the work of policy makers.

b. Research Design

Stake (1995) distinguishes three types of case study based on purpose and interest: *intrinsic*, *instrumental*, and *collective*. This study can be categorised as an example of collective case studies, where several cases are undertaken to inform a collective understanding of the issues and questions (p. 3-4) and gain a fuller picture of issues in the real world context. This study intends to view teachers’ responses towards the application of drama techniques and picture books in their literacy teaching through multiple cases rather than one isolated example and it requires the application of multiple sources of evidence in order to find commonality in similar contexts.

As Simons (2009, p. 30-31) notes:

Selecting cases from different areas enables us to understand *how* the innovation was being implemented in each unique case and what problems were encountered, and if there were shared characteristics that could be attributed to *difference in demography or the institutional culture* of the schools.

Choosing a multiple case study instead of a single case study might, therefore, increase the quality and credibility of the findings. The design of this case study could be identified as an ‘embedded, multiple-case design’ in accordance with Yin’s (2014) classification. As Yin (2014) notes, each research question might point to a different unit of analysis or case and embedded case studies are studies in which different levels or sources of data are collected. In terms of the aims of this research, in order to understand what kind of support or resource teachers consider necessary for their teaching and professional development, as well as how drama materials can be better developed and made more useful for teaching literacy in elementary schools, the major concern is to understand the relationship between the application of drama technique and teachers’ practice. We must also consider the relevant issues and factors which impact on their response towards their practice in the classroom and later professional development. However, due to the same issues occurring in different settings, the research concern and analysis will be divided into two units/levels. The first unit will be concerned with the on-going issues and factors regarding teachers’ behaviour and attitude in their actual literacy teaching. Hence, the first unit of analysis will mainly focus on teachers’ responses to their practice by interviewing them and observing them in class. The focus will then shift to the teachers’ professional development and a reflection on their future practice. The second unit will shift the focus to the school level. Thus, in order to draw a clear and full picture of the relevant issues and factors affecting teachers’ practice and professional development, in the second unit the participants will include the staff in the academic affairs office responsible for the management of the curriculum and of the teachers’ in-service education. In consideration of the different focus in the second unit, the interview questions will be different from those put to the teacher participants in the first unit.

In brief, each school is to be regarded as an individual case, but also contains two embedded units within the case. Yin (2014) notes that embedded case studies are studies in which different levels or sources of data are collected. The key factor determining an embedded design in this study was the nested nature of the teachers’ professional development – learning and practice. Teachers’ learning and practice at the classroom-level was embedded within the greater context of

the school. Baxter and Jack (2008, p. 550) argue that adopting embedded case design can better illuminate the case through analysis “within the subunits separately (within case analysis), between the different subunits (between case analysis) or across all of the subunits (cross-case analysis)”.

c. An instance of Action Research in the Research Design

In order to explore and provide the future support or resources that teachers consider necessary for their professional development, I, as researcher, did not only have to understand the fundamental problems of classroom practice, but also had to remain aware of the fact that the teachers’ thoughts were more important than my personal interests and concerns. My project began by introducing teachers to schemes of work, designed by myself, that modelled how to use drama education with picture books.

This first phase of the research applied ‘*the self-reflective spiral*’ of action research, an intervention – three teaching schemes – with small cycles of planning, action, observing and reflecting aimed at enabling the teachers to help me identify and diagnose the problems that arose in the course of the implementation, and to develop strategies that they could actually make use of in their own practice (Kemmis and McTaggart, 1992, cited in Cohen et al., 2011; Sachs, 2003; Elliott, 2007; Hargreaves and Fullan, 2012).

In this educational research, the teachers were not solely regarded as research subjects but were deemed to be in a better position than the researcher to interpret and explain the data and the potential impact of new applications on both their own practice and student learning (Elliott, 2007). I wished to help the teachers inquire into their own practice and improve their understanding, but they too were aiding me in my role as a planner and provider of this particular in service programme (Kemmis, 1986, cited in Cohen et al., 2011; Sachs, 2003).

Like action research, this phase of the study was aimed at dealing with real-world problems and also focused on *problem-posing* and the understanding of a

particular, complex, social situation (Kemmis and McTaggart, 1992, cited in Cohen et al., 2011; Denscombe, 2014). As I introduced the schemes into the classroom, I sought to improve them over time by attempting to match them to what the teachers felt able to make use of.

3.3 Participant Selection

a. Defining and Selecting the Cases

Stake (1995) has noted the case as being a “specific, complex, functioning thing” (p. 2). Sometimes a “typical” case works well, but often an unusual case helps illustrate the matters we overlook in typical cases, so the primary consideration when selecting a case should be “to maximize what we can learn” (p. 4, *ibid*). While purposive sampling may not be representative and generalisable, the concern is to acquire in-depth information from those who are in a position to give it. Patton (2002) points out that “purposeful sampling focuses on selecting information-rich cases whose study will illuminate the questions” (p. 230). In other words, it will allow the researcher to get insights and in-depth understanding by purposefully and carefully selecting the cases, individuals or sites. Yin (2014) also stresses that one might consider multiple cases as multiple experiments and select cases in accordance with ‘replication logic’ (p. 45).

Taking into account the suggestions of Stake, Patton, and Yin, the cases in this study were selected purposefully and in an attempt to represent the phenomenon across four separate schools. In this study, the participants were necessarily chosen from teachers in Taiwan who were willing to adopt new teaching techniques and materials in their literacy classes, especially when considering that forty percent of elementary school teachers in Taiwan are not professionally trained to teach reading. This study features teachers from elementary schools in different areas of Taiwan, volunteers who happened to be available and accessible at the time. However, with the intention of achieving representativeness and comparability across the cases, I drew on what is called *criterion sampling*. Patton (2002, p. 238) notes that “the logic of *criterion*

sampling is to review and study cases that meet some predetermined criterion of importance, a strategy common in quality assurance efforts". The common criteria in this inquiry were that all the teachers were grade 3 teachers with no prior experience of using drama techniques in their teaching, nor with any drama education training, who were nonetheless willing to be involved in this intervention. In this way, I hoped to narrow the range of variations and focus on some core similarities.

Furthermore, in order to establish a shared, holistic and contextualised story of the teachers who were willing to adopt the new teaching techniques and materials in their literacy classes, as well as their practice and professional development at schools, it was necessary to access the key informants who managed school academic affairs and teachers' professional development activities at each school site. Thus, the practice and learning contexts of these five teachers were bounded within four schools, as two of the teachers taught in the same school.

b. The Local Setting and Participants

In order to explore any regional or institutional and cultural differences between how the issues and factors were experienced by the participants, the selection of school sites were drawn from different regions in Taiwan. Two schools were located in Taipei, but one was a middle-sized school and the other a small-sized school. Another school was located in Taichung, while the last was found in Kaohsiung. Day (1999) points to how teachers' daily work and work environments affect their willingness to keep learning and improving, and observes how the culture of a school can make a difference in whether teachers can sustain and renew professional commitment. Hence, the reason for selecting these schools was in consideration of their potential differences. I deemed it feasible that these differences would affect school culture, the operation of administrative affairs in the schools, their human resources, learning atmospheres, the workload on the teachers and their interaction with other teachers, all factors that might affect teachers' commitment and behaviour.

Table 2 The overall profile and information about each case school

School Code	SD	YL	JD	JZ
Region	Northern - Taipei	Northern - Taipei	Central - Taichung	Southern - Kaohsiung
School Size	Middle (13-48 classes)	Small (Under 12 classes)	Middle (13-48 classes)	Middle (13-48 classes)

Although the teacher participants were all grade 3 teachers responsible for literacy teaching, their educational backgrounds and professional interests were also taken into consideration. The teacher participants came from different pre-service training systems in Taiwan. As the table below demonstrates, the majority of the teachers received four years complete teacher training from different Universities of Education in Taiwan, but one of them took only a one-year Education Program for Elementary School Teachers during their last year as an undergraduate or after graduating. These variations were seen as helpful inasmuch as they might demonstrate different needs depending upon different levels of training. If this failed to be a significant factor in their engagement with the new pedagogy, then that, too, would be an interesting finding.

Initially, each school case was supposed to involve only one teacher participant, but there were two teacher participants in SD school. In my initial plan, I saw this as useful in case a teacher withdrew. However, within the fieldwork, the interaction and relationship that developed between the two teachers at the same school, in the form of collaborative planning, peer coaching, professional dialogue and so on turned out to be a valuable finding that demonstrated the importance of collegiality and collaboration in teachers' practice, professional development and school improvement, and further as keys to help educational change (Hargreaves, 1994; Craft, 1996; Day, 1999; Hargreaves and Fullan, 2012). This is discussed further in the analysis chapter.

Table 3 The personal profile and specifications about each teacher participant in different school cases

School Code	SD		YL	JD	JZ
Teacher code	Lotus	Candy	Hanako	Jessica	Amber
Position	Grade 3 Class tutor, including Mandarin class teaching.	Grade 3 Class tutor, including Mandarin class teaching.	Grade 3 Class tutor, including Mandarin class teaching.	Grade 3 Reading teacher.	Grade 3 Class tutor, including Mandarin class teaching.
Pre-service education background	Four years complete teacher training from Teacher college /Universities of Education in Taiwan	Four years complete teacher training from Teacher college /Universities of Education in Taiwan	Four years complete teacher training Teacher college /Universities of Education in Taiwan	One year Educational Program for Elementary School Teachers during their last year of undergraduate or after graduating.	Four years complete teacher training Teacher college /Universities of Education in Taiwan
Length of service	16-20 years	10-15 years	1-5 years	10-15 years	10-15 years

In the second unit of analysis, data were also collected from the teacher participants and their administrators. This was intended to better understand both the teacher/classroom level and the school/community level contexts of teachers' practice and learning/professional development. Administrators who participated in interviews for this study were the section administrators of curriculum in the academic affairs office. Their professional work and duties were strongly connected to teachers' daily teaching and learning at school, including curriculum arrangement, allocating teacher responsibilities, resource distribution, the course schedule for teachers, in-service education course planning, professional development support and so on. Although they were not the main decision makers – the task of principals and directors of academic affairs at school level, as programme executors they were more familiar with system operations and the dynamics of different relationships inside and outside of school, such as relationships between school leaders and teachers, interaction between teachers, and the relationship between school development and teachers' professional development, and local and national policies in elementary education.

Table 4 The personal profile and specifications about each section administrator of curriculum in the different Schools

School Code	SD	YL	JD	JZ
Administrator code	Vincent	Cindy	Aaron	Katie
Length of service	10-15 years	10-15 years	10-15 years	10-15 years

3.4 Data Collection Instruments and Procedures

The data collection procedure was divided into two phases. The first phase of fieldwork and data collection focussed on the teachers' practice and learning in their literacy teaching while adopting the application of drama techniques and picture books. This involved them attending three drama workshops that I provided as in-service for teachers, the implementation of the three drama teaching schemes by the teachers in their own classrooms, and three follow up interviews with the teachers after each scheme (see figure 4 and 5 on p. 90-92). The second phase of fieldwork was still aiming to understand teachers' practice and learning, but moved from the classroom level to the school level and the participants here included not only the teacher participants but also the section leaders of curriculum at the schools. The whole fieldwork and data collection process lasted around 6 months.

a. The Procedure of the First Phase of Fieldwork and Teaching Schemes

The preparation – workshop

The purpose of the initial in-service workshops was primarily one of demonstration and introduction, as most of the teacher participants in this study had never had drama education training before. These three workshops were held in SD school as a series of in-service education courses, particularly for the grade 3 teachers in the school. The other teacher participants from different case schools were invited and required to attend the workshops. If the teacher participant from the other schools was unable to attend - for example, Amber couldn't join the third workshop and Jessica couldn't join the second one – I then provided extra demonstrations and discussion sections, particularly for the individuals at their school sites. Within these three workshops, I introduced the participants to the three teaching schemes that they were being asked to use in the fieldwork. These workshops were intended to engage the participants in the experience of doing educational drama and to give them a clearer idea about how

drama education can be applied in literacy teaching practically. Meanwhile, I used each individual teacher's feedback and opinions to adapt/adjust the later teaching schemes I provided for them to use in their classrooms.

Teaching schemes

There were three teaching schemes that the teachers were introduced to in the training and that were then subsequently adapted for their teaching in Mandarin classes. This provided them with hands on experience of running drama within their literacy teaching and also allowed me to observe and gather data about their practice. The structure of each scheme for each teacher was based on the same picture book each time. However, the teacher participants were allowed to alter the content and activities of each scheme depending on different needs and their working contexts.

These teaching schemes were not only an instrument for generating data, but also tools which allowed me and the participants to uncover any issues which the teachers might encounter while applying the new materials when teaching. In the meantime, the teaching scheme gave me a chance to re-examine the hypothesis and adjust the perspectives in order to develop the new materials and teaching techniques that would satisfy the teachers' demands in the future.

The content of teaching schemes

In designing the schemes, I attempted to ensure that the content and the topics they covered were in accordance with each school's curriculum planning as well as the national curriculum. Thus, before starting to plan teaching schemes and workshops, I invited all the teacher participants via email to join the planning process from the selection of picture books to the final planning stage. The implementation of each would then be slightly different in order to meet the participants' individual needs. The way of implementing each teaching scheme was therefore open-ended, even though the topic was the same. The participants

were, in addition, all invited to adjust the teaching scheme in order to fit their situation.

Each scheme consisted of two to three teaching activities. The duration of each session was forty minutes, which is in accordance to the lesson time setting in the curriculum of elementary education in Taiwan. Each scheme consisted of a small section of learning activity indicating different learning aims, such as listening, speaking, writing and the usage of sentences. Also, each scheme did not simply apply the story and visual images from the picture books, but also implanted different drama activities. The different drama techniques would be introduced in sequence and repeatedly applied in each workshop and scheme, the last scheme applying all the techniques used in the previous two schemes. In this way, through different drama activities, the teachers would experience different applications of drama techniques and find for themselves where there were problems. The data not only describes or interprets what happens, but stands as a comparative reference between the new teaching methods and the traditional teaching methods used in literacy teaching for teachers and researchers (see table 5: The overall content and source of three teaching schemes. The details of each teaching scheme are available in Appendix 1).

These three teaching schemes were taught as part of the Mandarin Curriculum. Each teaching scheme took one to two weeks for the teacher participant to accomplish with their class. This was flexible and depended on the participants' teaching schedules. However, there was a gap of one to two weeks between each teaching scheme. Within the gap, the participants were supposed to reflect on their previous teaching and I also had time to interview each participant individually. We could also adjust the next teaching scheme together before its implementation. Thus, it took around three months to accomplish these three teaching schemes within the first unit of fieldwork and data collection. The teaching schemes, therefore, enabled me to collect empirical data through joint planning, discussion and observation.

Table 5 The overall content and source of three teaching schemes

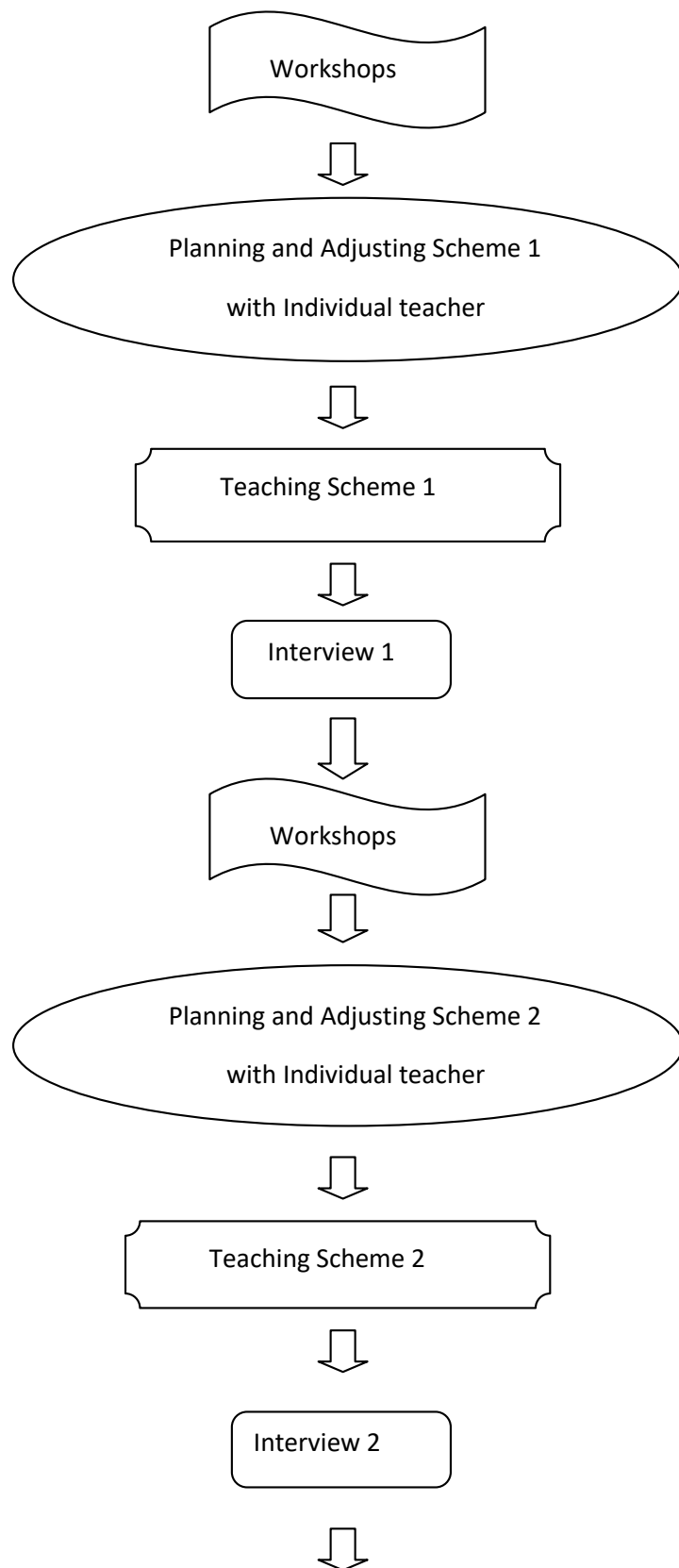
Teaching Scheme	I've Become a Fire-Breathing Dragon!	Shadow	Water Ghost
Duration	2 Teaching sessions/lessons 80 minutes	2 Teaching sessions/lessons 80 minutes	3 Teaching sessions/lessons 120 minutes
Picture book source	Laima (2001) <i>I've become a fire-breathing dragon</i> . Hsin Chu: Heryin Book, Inc.	Blaise Cendrars (author), Marcia Brown (illustrator) Mao-Xiu Yang (translator) (2003) <i>Shadow</i> . Taipei: Children's publications Co., LTD.	Li, Ang (author) and Xiao Cao (illustrator) (2003) <i>Water Ghost</i> . Taipei: Yuan-Liou Publishing Co., Ltd
	賴馬(2001)我變成一隻噴火龍. 新竹: 和英出版社	布萊斯·桑德拉爾 / 著, 瑪西亞·布朗 / 繪 楊茂秀 / 譯 (2003) 影子. 台北: 青林出版社	李昂 / 著. 蕭草 / 繪圖 (2003) 水鬼城隍. 台北: 遠流出版社
Scheme Planner	Myself	Myself	Joe Winston

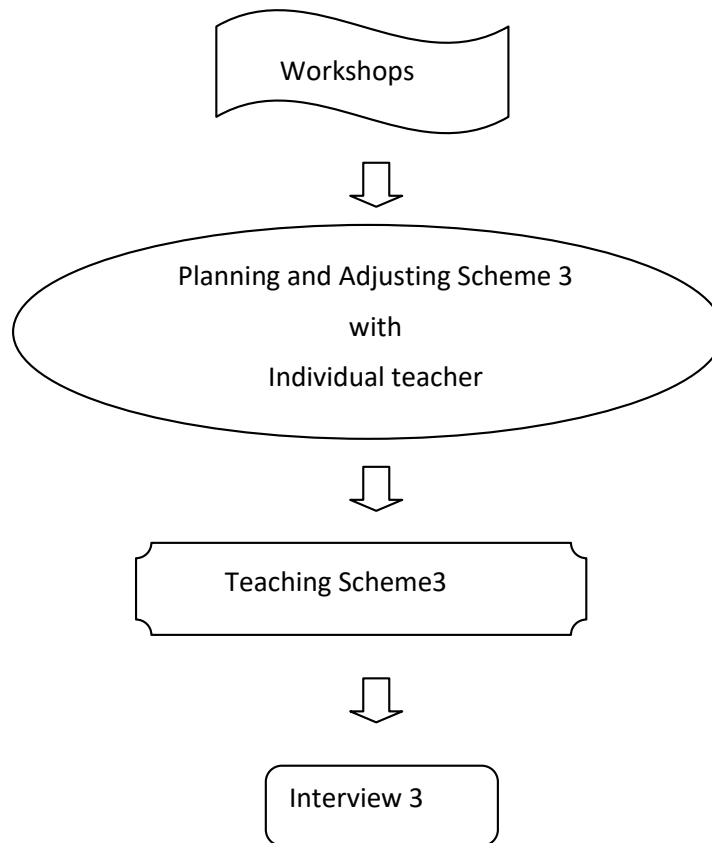
The first phase of fieldwork procedure and data collection

The interviews and observations were at the heart of the ‘action research’ part of my study as they gave me the data I needed to tailor and adjust the teaching materials. The design of each later teaching scheme could, in this way, become more focused on specific issues identified in the previous teaching scheme. Each time I was able to diagnose the problems more precisely by analysing the data gathered and I had the time to evaluate and act upon it.

Through a series of continuous interventions, then, the teachers were being encouraged to perform ‘reflective practice’ (Shön) - being helped to inquire into, reflect upon, and adjust their own practice. As Hargreaves and Fullan (2012) state about reflective practice, “it is central to professional practice” (p. 98). They further explain that effective ‘*reflection on action*’ enables teachers to start ‘*reflecting in action*’ more effectively. In other words, proper reflection can improve teacher decision making during the actual process of teaching. In this way, collaboratively, the teacher participants and myself learned through their difficulties and successes in ways that related implicitly to my research questions. Through activities that involved listening, speaking, the use of sentences and so on, the performance and work of their pupils was another valuable source of data, as it evidenced the effectiveness or otherwise of engaging the students in learning

Figure 4 The procedure of the first phase of fieldwork

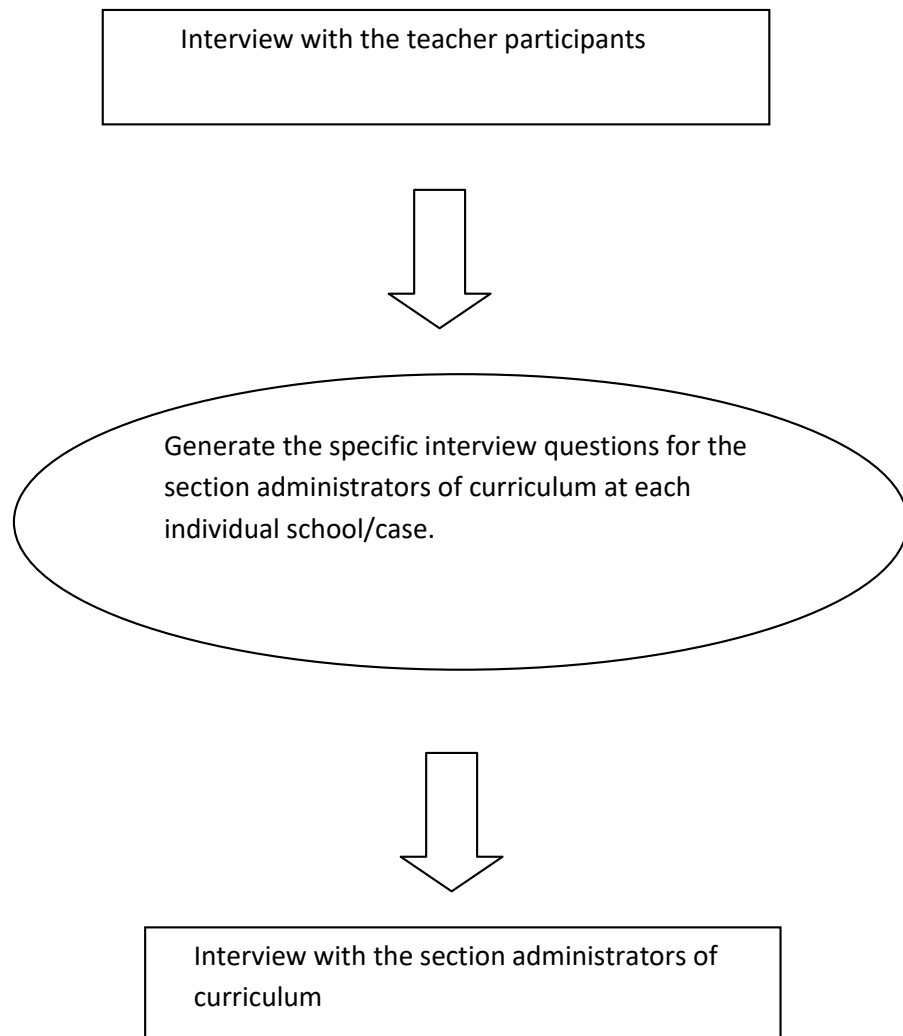




b. The Second Phase of Data Collection

The main work in the second phase of fieldwork was to collect data from the teacher participants and their curriculum section administrators through a further set of interviews. The teacher participants were interviewed first, since the interview questions for the section administrators were partly derived from what the teachers told me. The second phase of data collection lasted two to three months.

Figure 5: The second phase of fieldwork procedure



From the data these interviews generated, I could then investigate issues concerning why such materials might not be widely used in classrooms and what kind of teaching support generalist teachers would find useful. This information was intended to be applicable to the ‘natural settings’ that real teachers work in. The fact that I included different teachers and their section leaders meant that I could specify problems and collect a variety of perspectives intended to make the findings more diverse and general.

c. Expected Problems and Solutions

The open-ended setting of the fieldwork was intended to have the advantage of providing strongly contextualised data responsive to the different participants’ stories, behaviours and opinions. However, this method also meant that I had to be flexible enough to accommodate teachers’ requests and be able to deal with any unpredictable situations which might occur during the fieldwork process. The difficulty was that I not only had to try to prepare schemes deemed to be educationally focused and interesting for students at this level, but also had to constantly adapt them as the fieldwork progressed. Therefore, before and during the fieldwork, I continued to seek practical advice from my supervisor, a highly experienced teacher of drama education at this level, both in the UK and in South East Asia.

3.5 Instruments -Generating and Collecting Data

Each research method has its own characteristics, advantages and limitations. By making use of a variety of methods for collecting data, I intended them to complement one another and to thus facilitate in-depth analysis and understanding of the cases.

a. Interview

Defining the purpose of the interviews

Cohen et al. (2001) note that interviews can serve three purposes, the first of these being to gather information from participants that has a direct bearing on the research objectives. In other words, interviewing enables us to access the perspectives of others (Patton, 2002) and to access their knowledge, values, preferences, attitudes and beliefs (Tuckman, 1972, cited in Cohen et al., 2001). Interviews can also be used to test hypotheses or to suggest a ones, and to help researchers identify significant variables and relationships. Thus, they can complement other methods in a research undertaking in very valuable ways. Yin (2014) argues that most case studies are about human affairs or actions. Yin (2014) and Simons (2009) both suggest that interviews help researchers focus directly on their case study topic and get to the core issues in depth. Interviews can provide insightful explanations of the situation and enable individuals to tell their stories. In brief, interviews are a particularly strong source of data for researchers.

The most important pursuit in this inquiry was focused on what the research informants (the teachers and the administrators) could tell about how they thought and behaved, and how the researcher might understand the “telling” (Pole & Morrison, 2003, p. 29). I sought to understand what experiences and difficulties or problems the teachers were having while applying drama

techniques with picture books in their classrooms, as well as other relevant issues they were facing in terms of further support or professional development. For these reasons, interviews were my most important source of evidence.

Type of interview

In order to re-examine the hypothesis and probe the thoughts of each individual participant, I made use of what is commonly termed the *semi-structured interview* (Patton, 2002). According to Patton's (2002) description, an interview guide should be prepared to ensure that the same basic lines of inquiry are pursued with each person interviewed in advance. However, the interviewer should be free to explore, probe, and ask questions within the topic and subject listed. The strength of preparing an interview guide is that the outline makes the data become more comprehensive and makes data collection more systematic by delimiting in advance the issues to be explored (Patton, 2002). In this study, the interview guide approach provided me with common data by setting up the specific topics and issues in outline form, but also gave me a chance to probe deeper and further into the responses from each interviewee and participant.

In the first phase of the research, which included three interviews with each participant teacher, the questions were focused on the topics and issues that the teacher experienced in the preparation and implementation of the teaching schemes, such as the difficulties and problems they were facing. However, it would have been difficult to identify individual perspectives and needs without the practical element of the fieldwork, which was why I planned the three teaching schemes in the first phase of fieldwork. As I have explained, the initial information derived from each teaching scheme was utilised as a resource to frame the later research work, as well as the on-going fieldwork. The cycles of interviews ensured that the teachers' voices became integral to this process and did not just depend upon what I observed in class. For instance, I might find interruptions happening to one individual participant during the process of a teaching activity. By interviewing them later, I could clarify the factors with them and thus make decisions about which information I could pursue in greater

depth with the other participants. Developing and sequencing the particular questions within each individual interview facilitated the individual teacher participants to reveal implicit motivations and beliefs driving their particular behaviour and insights. Furthermore, the findings from each interview helped me to probe into specific issues by looking at each specific case and then noting practices, behaviours and educational phenomena that impinged upon or were common to them all.

With the same considerations, in the second phase of fieldwork an interview guide approach was used with the teacher participants and the section administrators of the curriculum.

The content of interview questions

Each interview consisted of six types of question, in accordance with Patton's (2002) category: 1) experience and behaviour questions, such as what kind of problems teachers were having within the first teaching scheme, or why they made certain choices, or changed the content of a particular planned activity during the process of teaching; 2) opinion and values questions, such as what did they think about a specific application or what they would like to see happen in the future; 3) knowledge questions, mainly directed at finding factual information, such as how curriculum development operated in their particular school and who was the main decision maker; 4) sensory questions, such as what did they feel in the moment about something specific that I had witnessed happening in the classroom; 5) background/demographic questions, such as the participants' age, educational background and so on.

As has been mentioned, the first unit of analysis focuses on the teachers' experience, practice and learning during the implementation of the drama project. The outline of these questions was divided into four sections according to the teaching process; 1) preparation stage; 2) implementation stage; 3) self-evaluation and reflection stage; 4) other relevant issues. Doing this helped me to probe the issues and later be able to analyse the data logically and

chronologically. Also, this fits within the natural setting of teachers' practice and on-the-job learning. The three Interview protocols for the teachers in the first unit are available in Appendix 2: Section 1.

The second unit of analysis focuses on teachers' experience, practice and learning within the school context. The outline of questions for the teachers was divided into three sections: 1) overall opinion of the application of drama techniques and picture books in literacy teaching and self-evaluation of their teaching after implementing these three teaching schemes; 2) self-evaluation and reflections aimed at developing further learning within the context of professional development, and also other possible solutions and potential support, internal or external to the school site; 3) relevant issues pertaining to current curriculum implementation and professional development in their specific school contexts. The questions for the curriculum section administrators focused on issues regarding the current development and implementation of curriculum at school level, as well as the implementation of in-service education and professional development in each school. Furthermore, sub-questions were used, intended to link the relationship between teachers' practice and learning and the operation of school systems, cultures, leadership and other relevant issues. Interview questions for both the teachers and section administrators are provided in Appendix 2: Section 2.

All interviews in this study were face-to-face, but each outline of interview questions was given to the participants via email in advance. As Simons (2009) notes, this strategy can give participants more time for in-depth reflection, particularly important for the teacher participants in this case study, and can improve accuracy of participant comments. Additionally, all dialogue was recorded via a highly sensitive digital voice recorder and all were transcribed by the researcher and entered into a qualitative database for analysis.

b. Observations

Interviews, then, were a prime source for a variety of rich information, but data from interviews could not capture the spontaneous reactions that occurred during the process of applying the teaching schemes. As Cohen et al. (2011) state, “observation as a research process offers an investigator the opportunity to gather ‘live’ data from naturally occurring social situations” (p. 456). Furthermore, Simons (2009) sees formal observation as a key companion method to interviews when conducting a case study, as a rich source of primary rather than secondary data. As Elliott (2007) points out, teachers’ accountability and practice are strongly connected to what actually goes on in the classroom situation. Hence, through observation, the researcher is able to capture interactions between the teacher and the students, interaction amongst students themselves, and witness the teacher’s and students’ performance, behaviours, and responses as they take place. Such observations can detect the norms and values of an institution, a culture or sub-culture and thus “provide a comprehensive ‘picture’ of the site and the ‘sense of setting’ which cannot be obtained solely by speaking with people” (Simons, 2009, p. 55). Within this context, observational evidence is often useful to provide additional information (Yin, 2014). In this study, in particular, some of the interview questions in the first unit were derived from documenting observed incidents and events as the schemes were being taught. Hence, observation of teaching in process was a device for understanding the teachers’ actual use of the drama, but also provided “a cross-check on data obtained in interviews” (Simons, 2009, p. 55).

The type of observation

Patton (1990, p. 202) suggests that “observational data enable the researcher to enter and understand the situation that is being described” (cited in Cohen et al., 2011, p. 475). In this study, observations offered the opportunity to witness the natural context in which the teachers’ practice took place.

Qualitative participant observations took place every time the teaching schemes were taught by each teacher, and the observations were conducted in order to best understand behaviours and practices during classroom instruction. In this study, instead of being an outsider, the researcher was someone who had been an elementary school teacher for over 6 years and was familiar with school systems and policies. Meanwhile, I had also already established an interpersonal network in all of the selected schools before the fieldwork began and had spent some time teaching and working at two of the selected schools. Additionally, I was working with the teacher participants from the initial scheme planning phase to actual implementation. By doing this I was engaging in what has been termed ‘the most intrusive form’ of observation (Simpson and Tuson, 2003, cited in Cohen et al., 2011), which allows the researcher to be a member of a group and be able to access insiders’ behaviours and activities. However, on the basis of Gold’s (1958, cited in Cohen et al., 2011) classification of researcher roles in observation, the role of the researcher within fieldwork is not to act as a complete participant, but as an observer-as-participant. Although I was working with the teacher participants, I still kept a degree of detachment; for example, within the teaching scheme process, I worked as an assistant to the teacher participants, being recognised as a teacher by the students rather than as a researcher. This kind of involvement was intended to allow me to gain an insider’s perspective, to get close to observing phenomena and events in their natural setting with a minimum of external interference.

Additionally, Kawulich (2005) mentions that participant observation enables the researcher to “check the definitions of key terms used by participants, to observe events or behaviours that might not be mentioned in interviews, and to gather data on unspoken topics” (cited in Cohen et al., 2011, p. 465). As it has been noted, observational evidence was intended to be used as a stimulus for further examination or understanding through the interviews. For example, I could track back the stories behind a particular event, interaction, or incident happening in the process of the teaching by asking the participant specific questions, such as what caused them to interrupt a certain activity or why did they change their instructions in a particular section.

The use of observation in the data collection process was intended to probe what appeared to be naturally occurring in this particular context. Hence, within the data collection process, unstructured observation was applied. As suggested by Simons (2009), this form of observation allows the researcher to capture the intuitive and rational means of the essence of what is happening and observed and then later to seek to explain; it can provide 'rich description' and form the basis for further analysis and interpretation of data obtained by other means.

I collected my observational data by making notes on the spot, but also used a camera or video recorder to keep a more permanent record of situations that were part of the fieldwork. This allowed me to observe the action or phenomena in detail later and identify something I might have missed at the time.

c. Other Data Collection

The researcher's personal documentation, participants' journals, as well as some assessment items, combined with the data generated from the above methods, complete the list of data gathering methods. According to O'Toole et al. (2006), the researcher's personal documentation can take three basic forms: journals or commentaries, field notes and/or case notes, and reflective memos or essays. In journal records, as researchers, we record what we do and when we do it. The time and nature of any unexpected factors, opportunities or obstacles that arise should be noted, especially any change in the focus of the research questions. Case notes and field notes are a record of what has been seen during the observation in the fieldwork. Combining journals and field notes, ensuring that they included both a regular and reflective memo, was one useful approach that helped me to organise an understanding in a crucial way.

The advantage of other research participants being encouraged to keep a journal is that they might well have alternative viewpoints to the researcher. Thus, during the fieldwork, I encouraged the teacher/participants to write in a journal. Within interview sections, the teachers' reflective journals could also reveal things that had occurred outside of the direct fieldwork or observation, things

which I might otherwise not be made aware of. Also, the reflective journal provided the teacher participant with more solid guidance/structure to support their statements within the interviews. The pupils' assessment items were reviewed for additional evidence to complement the teachers' ideas about what the pupils had learned from previous teaching and the new innovative schemes.

Each data collection method has its advantages and disadvantages. However, making use of numerous methods can help the shortfalls of one method be compensated by the advantages of another.

3.6 Data Analysis

For each individual case in this study, data were analysed at both the teacher/classroom level and the school/community level, and these analyses were followed by an investigation of the relationships between these levels. In order to make a systematic and logical analysis, the first analysis started with a within case analysis of the different phases, followed by a classification of different themes that emerged from the data. Afterwards, I conducted a cross-case analysis, which compared the results between cases.

The overall analysis of this study thus emerges from the narrative of each individual case. As Gibbs (2007, p. 60) comments, for the researcher “narratives not only pass on information, but can help researchers and readers to understand the experience of participants and cultures and contribute to the structuring of identity” (cited in Cohen et al., 2011, p. 553). In this study, the narrative responded to my set of research questions.

By using different strategies for generating meaning from data and verifying conclusions, I hoped to present a valid analysis and a research-based story of the teachers' practice and learning in this particular subject and of its implications for professional development.

a. Within Case Analysis

The embedded nature of this case study reflects the teachers' practice and learning while adopting innovative ways of working. In an embedded study, the analysis of all data begins at the single case level, in this case beginning at the teacher and classroom level and then moving on to the school/community level. Later, a 'between-level' analysis was conducted, linking the relationship and dynamic between teacher/classroom and school/community.

At the beginning of each data analysis, I coded the collected data from interviews and observations into several parts, in accordance with sub-questions and topics set up in each interview, in order to make the analysis more systematic and well-organised. In qualitative data analysis, the researcher has to reduce the gathered information, guided by choice of questions, methods, and conceptual frameworks (Simons, 2009). In brief, each interview with individual participants was organised into a summary table that responded to the research questions being investigated.

Data were reduced and broken down into small pieces of information by coding. Then, I was able to compare with other coded data, refining or renaming to categorise them at a more theoretical level (Simons, 2009). When the coded data was being categorised by themes, such as themes about the relationship between teachers' practice and personal interests, I would also search for associations between and among categories to find links between them. When analysing both phases of the research data, I was thus able to search for patterns and themes, first at the level of the teachers' actual practice and secondly at the broader levels of, in particular, school culture, leadership and professional development.

b. Cross Case Analysis

During the cross case analysis, by listing a whole set of the categories and features of each case, I was able to build on the initial process by finding cross-case patterns matching explanations or indeed contrasts within and between the

different cases. This cross-case pattern matching and explanation building revealed “processes and results” intended to help me develop “more sophisticated descriptions and more powerful explanations” (Miles and Huberman, 1984, p. 172).

Because of the embedded nature of the phenomenon being investigated, data analyses needed to be conducted first at the level of individual sub-units (teacher/classroom and school/community). Once within-level conceptions had been built in the different cases, cross level analysis enabled me to identify relationships and dynamics appearing within the cross-case themes. Through such multi-stage, cross-case analysis, even though the cases would vary in their details, the results were intended to offer general explanations drawn from the research-based evidence, applicable to each of the cases (see Yin, 2014).

c. Study Validation

There are many canons for assuring quality and validity in social research or educational research. Yin (2014) provides us with four tests when conducting case study research: constructed validity, internal validity, external validity, and reliability. In this study, each of these concerns was taken into consideration and were applied throughout the whole procedure.

Construct validity was sought through the use of multiple sources of evidence, establishing chains of evidence and having key informants review drafts of the case study reports. Simons (2009) notes that using different methods and different data sources, common in case study research, is not only intended to provide rich description, but also verification on the significance of the issues discussed in the report. Furthermore, each draft of the report I wrote, both written in Chinese and English, was sent to the participants via email. Moreover, I asked the participants to corroborate if the details of the issues investigated ‘rang true’ and to ensure that credibility was sustained with the replies received. Internal validity was largely established through the use of triangulation through the use of multiple data sources and methods. Additionally, during the analysis phase of

this study, internal validity was addressed through my attempts to match patterns of results with the building of explanation (Yin, 2014).

Cohen et al. (2011) note that external validity is concerned with clarifying the contexts, theory and domain to which generalisation can be made. However, rather than generalising to external populations as in statistical research, the strength of case study is to contribute to the expansion and generalisation of a theory (Yin, 2014). Meanwhile, the multiple case study design of this study provided a chance to identify common issues and interconnecting themes that could tell a believable and verifiable story (Simons, 2009). This study, then, was not conducted to establish external generalisable results in the statistical sense, but attempted to provide in-depth understanding of the workings in context of a significant issue that could have generalised implications.

d. Validity in Translation and Interpretation cross Two Languages and Cultures

Kham and Manderson (1992) note that it is important but challenging to maintain accuracy while using qualitative approaches in representing people's views and perspectives, particularly when the research project is conducted in one language and then analysed and synthesised in another (cited in Regmi et al. 2010). Thus, in order to ensure the validity of this study, it was crucial to ensure accurate and valid translation, since people using different languages might use them to construct different ways of seeing social life (Temple and Young, 2004; Larkin et al., 2007).

In this study, the main objects of investigation were Grade 3 elementary school teachers in Taiwan and the main source language was Mandarin/Chinese, but the target language of the research text was written and interpreted in English.

Regmi et al. (2010) mention, many scholars, such as Clandinin and Connelly (2000), Brislin (1970), Cauce, Coronado, and Waston (1998), see translation as a conversational process, converting field texts to research texts through making

decisions at different stages that pertain to issues of equivalence in meaning and interpretation.

Ensuring equivalence of meanings between languages was a challenge to this researcher (Regmi et al. 2010). I adopted Bisilin's (1970, cited in Regmi et al. 2010) model of translation that Jones, Lee, Phillips, Zhang & Jaceldo (2001, cited in Regmi et al., 2010) consider as the best method for cross-cultural research. I recruited two bilingual people whose first language is English and native language is Mandarin to help me to check up or translate the qualitative research texts and the whole translation process involved both forward-translation (McDermott & Palchanes, 1994, cited in Regmi et al. 2010) and back-translation (Brislin, 1970&1980, cited in Regmi et al. 2010; Usunier, 1999, cited in Larkin et al., 2007), depending on the stage of research at which it took place.

During the research preparation, the relevant research texts, such as the three teaching schemes, interview questions and the guides about research procedure, were forward translated from the target language (English) into the source language (Mandarin/Chinese). After data collection, the field notes and interview transcripts were back translated from the source language into the target language. In order to ensure the validity and credibility of the work, the interview transcripts and the report draft, both written in English and Chinese, were sent to the participants, who were asked to check the texts both in English and Chinese (Liu, 2002, cited in Cohen et al. 2011). Obviously, one of the preconditions for my choice of teacher participants was that they had sufficient English capability to manage this process.

After ensuring the agreement of a 'correct' version of a text with the participants, the translated meaning of the transcripts and the report drafts were re-examined in both source and target language by my bilingual friends (Beaton, Bombardier, Guillemin & Ferraz, 2002; United States Census Bureau, 2001, Week, Swerissen & Belfrage, 2007, cited in Regmi et al. 2010; Liu, 2002; Banville et al. 2000, cited in Cohen et al. 2011).

Additionally, within the whole translation process, the four-point scale approach (Flaterty et al. 1998) was continually employed when translating to ensure relevance in content: semantic (similarity of meaning), technical (method of data collection is comparable), criterion (translated terms are consistent with the norms of each culture) and conceptual equivalence (having the same meaning and relevance in two different cultures) (cited in Regmi et al. 2010, p. 20). Finally, in order to get similar interpretations and establish the work's validity, the whole process was revisited.

3.7 Ethical Considerations:

It is essential for researchers to be responsible for protecting the participants throughout the research. As O'Toole (2006, p. 78) observes:

While collecting genuine and valid data, researchers also need to bear in mind that it is important to maintain a culture of trust, transparency and confidentiality over the course of the research project.

Therefore, I signed an Ethical Approval Form before carrying out my research that ensured that I would obey the following measures.

In the early stage of gaining access, the researcher will seek *informed consent* from all participants, including the teachers, schools, and the pupils' parents. Before the research begins, the researcher will declare the intention of the research. After gaining access to conduct the research with the teachers/schools, the researcher will ensure that teachers and schools are fully aware and informed of the context and procedures of the fieldwork (such as in my case the use of a camera in the classroom), via email before the commencement of fieldwork. Moreover, the researcher will also ask for the teachers' assistance in informing the pupils' parents and obtaining a letter of consent, signed by the parents or guardian (see Appendix 4).

Additionally, there are other ethical considerations to be made throughout the research, such as ‘Do no harm’, which is of paramount importance when children are involved, while informing adults should be considered as well (O’toole, 2006). Also, *Anonymity and confidentiality* were important. In order to achieve this, no personal information acquired during this research project would be disclosed, nor are the names of the participants revealed throughout this report. Further information, such as the school’s name and precise address, is not enclosed.

4 RESEARCH FINDINGS

This study has explored five instances of grade three teachers applying drama techniques and picture books in their literacy teaching, across four different elementary schools in Taiwan. Qualitative data were collected from both the teachers and the section chief of the curriculum in each school, with data sources providing insights at both the institution /community level as well as at the teacher/classroom level. A general overview of each case is provided in Tables 6 and 7, followed by narrative case reports that provide a greater depth of understanding of the impact and relevant issues of each case.

The findings are divided into two parts. The first presents the issues raised while the teacher participants were implementing these three teaching schemes at classroom level. In the second part, these issues are taken up and discussed at the school/community level. Links between the two levels are examined.

Table 6 The impact and relevant issues in the teachers' practice and learning at classroom level

School Code	SD		YL	JD	JZ
Phase Teacher Theme Resource	Lotus	Candy	Hanako	Jessica	Amber
Overall opinion of the application of drama techniques and picture books in literacy teaching	Phase 1: Interview 1	Phase 1: Interview 1	Phase 1: Interview 1	Phase 1: Interview 1	Phase 1: Interview 1
	Phase 2: Interview	Phase 2: Interview	Phase 2: Interview	Phase 2: Interview	Phase 2: Interview
The difficulties and relevant issues that the teachers face at different stages (1) Teaching/lesson and Preparation (2) The Implement Stage (3) Reflection	Phase 1 Interview1 Interview 2 Interview 3	Phase 1 Interview1 Interview 2 Interview 3	Phase 1 Interview1 Interview 2 Interview 3	Phase 1 Interview1 Interview 2 Interview 3	Phase 1 Interview1 Interview 2 Interview 3
	Phase 1 Observation notes from Classroom observation 1,2 and 3	Phase 1 Observation notes from Classroom observation 1,2 and 3	Phase 1 Observation notes from Classroom observation 1,2 and 3	Phase 1 Observation notes from Classroom observation 1,2 and 3	Phase 1 Observation notes from Classroom observation 1,2 and 3

Table 7 The impacts and relevant issues in the teachers' practice and learning at school level

School Code	SD		YL	JD	JZ
<div> <div>Participants</div> <div>Phase</div> <div>Theme Resource</div> </div>	Lotus	Candy	Hanako	Jessica	Amber
	Administrator of Curriculum: Vincent		Administrator of Curriculum: Cindy	Administrator of Curriculum: Aaron	Administrator of Curriculum: Katie
Professional Development:	Phase 1		Phase 1	Phase 1	Phase 1
(1) Personal professional development	Interview 1		Interview 1	Interview 1	Interview 1
(2) School-based in-service education at school	Interview 2		Interview 2	Interview 2	Interview 2
(3) Professional learning community	Interview 3		Interview 3	Interview 3	Interview 3
	Phase 2:		Phase 2:	Phase 2:	Phase 2:
	(1)		(1)	(1)	(1)
	Interview with teacher		Interview with teacher	Interview with teacher	Interview with teacher
(1) The implementation of National Curriculum and School-based Curriculum	(2)		(2)	(2)	(2)
	Interview with Administrator		Interview with Administrator	Interview with Administrator	Interview with Administrator

The findings are presented in the format of a *linear-analytic structure* suggested by Yin (2014). Instead of representing the findings of each case individually, this report may consist of cross-case analysis and each section can illustrate a separate cross-case issue. The sequence of the subtopics are based upon the issues from each of the research questions that arose in data collection and analysis. However, by examining the same subtopics in each case, this study will illuminate the issues which are common across the cases.

4.1 The Findings - Teacher's Practice and Learning at Classroom Level.

4.1.1 The Brief Introduction of the Case Schools the Teacher Participants

a. The SD School/Lotus and Candy Case

Lotus and Candy are both Grade 3 teachers at SD school. Lotus is also the leader of the Grade 3 teaching team and responsible for coordinating the Grade 3 activities, curriculum integration and team teaching within her team.

This research project and the three drama workshops it entailed were supposed to provide in-service education for all of the Grade 3 teachers at SD school. However, only Lotus and Candy completed the three teaching schemes and became involved throughout the whole project.

Lotus and Candy both received the complete four years of teacher training from different Universities of Education, previously called teacher colleges, where the majority of elementary teachers obtain their pre-service education.

b. The YL School/Hanako Case

Hanako received her pre-service teacher training from one of the Universities of Education in Taiwan. Expecting to be an elementary teacher, she has also worked as a children's book publisher. She was a novice teacher and was a Grade 3 teacher at YL school.

c. The JD School/Jessica Case

Compared to the other teacher participants, Jessica undertook only a one year program of elementary school teacher education and does not hold a bachelor degree in Education. In addition, the JD school was selected as a Beacon School for the promotion of reading activity at elementary school level and was consequently awarded an extra budget. Thus, unlike the other case schools, the JD school takes one lesson from the alternative learning period as a reading session and, furthermore, has established a particular subject teaching position for reading. Meanwhile, the JD school also regards reading promotion as a part of the school-based curriculum and the key activity in school development. Jessica was responsible for the management of the library, as well as the planning of reading activities, teaching and promotion.

d. The JZ School/ Amber Case

Amber graduated from a university of education. However, apart from receiving the basic elementary school education training, she mainly trained as a music teacher while studying in the music education department. Thus, she has also experienced different teaching roles, as both a music teacher and a class tutor, over the course of her career.

4.1.2 Overall Opinions on the Application of Drama Techniques and Picture books on Literacy Teaching

a. The Experience in Application of Picture Books in Teaching

All of the participants had previously utilised picture books in their teaching, particularly in literacy teaching/mandarin curriculum. Moreover, some of the participants had used picture books in additional subjects, such as in the Arts and Humanities (Lotus and Amber), integrated activities (Lotus and Jessica) and Science and Technology (Jessica). However, the most frequent application of these picture books was to be found in literacy classes, particularly during reading activities. Most of the teachers had attended relevant in-service education courses regarding the application of picture books in literacy teaching, with the exception of Candy/SD.

The participants' reasons for using the picture books were twofold: firstly, the picture book was supplied as teaching material in accordance with the lesson/teaching needs, the content or particular issues in the book being useful to introduce to and discuss with the students; secondly, the use of the picture book was agreed upon as a common, supplementary reading material, in accordance with the other teachers of the same grade.

Jessica, who is a reading subject teacher at JD school, has more opportunities to utilise picture books in reading lessons with different age groups. Furthermore, since the reading class is run independently from the Mandarin Curriculum, the reading subject teacher has the freedom to select the learning project and teaching content. Thus, instead of using only picture books that are supplied as teaching materials, Jessica has applied a variety of picture books to structure her literacy teaching, free from the restrictions of the Mandarin Curriculum guidelines and time schedule. Furthermore, as a reading subject teacher, she has more time and opportunities to join a variety of in-service education courses, held both inside and outside of the school, that are specifically set up for reading activities in elementary school.

Besides using the picture books as supplied teaching materials, the teachers all believe the content of picture books can provoke and cultivate the students' interest in reading (see Appendix 3: No, 1.1, 1.2, 1.3,1.4, 1.5). The approaches and activities they normally use while applying picture books in their teaching are: a. storytelling; b. the appreciation of the pictures; c. discussion; d. learning sheets; e. other reading strategies.

b. The Teacher Participants' Experience in the Application of Drama Techniques in Teaching

All the teacher participants claimed that they had never received any formal training in drama education in either their pre-service education or their later in-service education. However, some of them (Hanako, Jessica and Amber) still had relevant experience in the application of drama education or had worked in a performance art field. Hanako and Jessica had attended relevant teaching workshops and had previously attempted to apply this kind of work in their teaching. During her pre-service education, Jessica was involved in stage plays - turning picture books into staged performances. Hanako has an interest in the application of storytelling and children's bodily development and movement, so she has taken relevant courses in other educational institutions. Amber, having trained as a music teacher, has received relevant professional training related to the performing arts and drama education, since some music pedagogies apply similar concepts/theories to drama education and show similar approaches. In addition to this, she was also involved in drama productions within her pre-service education period.

c. Overall Opinions and Attitudes towards Bringing Innovation into their Practice, Particularly in terms of the Application of Drama Techniques in their Literacy Teaching

Although the teachers had not received relevant training in drama education and had little experience of the application of drama techniques in their literacy teaching, they were willing to learn and try something new. The expectation was

that this change to their pedagogy would enhance their abilities and be of benefit to the pupils' learning. This was the main motivation for them to take part in this research project. However, over the course of the study certain difficulties and situations arose that fostered a feeling of uncertainty among the participants. As a consequence, the group's motivation weakened. The following section of questions provides different and partial answers as to why this happened, and we are able to obtain a more comprehensive understanding by triangulating these findings.

Ultimately, after undertaking these three teaching schemes, the teachers were sanguine about utilising this methodology within their literacy teaching. Compared to their traditional teaching methods, the participants could see positive effects and changes in their students' performance and behaviour, both during and after lessons, although the teachers still felt an element of insecurity about implementing these schemes. This uncertainty made them doubtful about continuing to pursue these applications in the future.

4.1.3 The difficulties and Issues at Different Teaching Stages

a. Teaching/Lesson Planning and Preparation Stage

Time consuming and uncertainty

The teachers claimed that they had to spend more time and effort preparing for this way of working than they normally would. The reasons given were as follows: firstly, the teaching method/application and the context of the activities were unfamiliar to them, so they needed more time to rehearse and figure out how to apply different drama techniques within the different sections of their work. It was necessary for them to consider how to link different sections of activity in order for the teaching procedure to flow smoothly. Moreover, they needed to adapt the schemes and construct their own versions of the teaching activities to fit the students' current literacy usage levels. Some of the participants (Lotus, Candy and Hanako) would write their own backup plan, or

attempt to predict the students' answers and behaviour. Even though I provided slides – the visual content of the picture book – background music for the activity and simple props to the teacher, Hanako still spent time creating her own version of the slides and props. Furthermore, she also used extra time to explain the purpose of each activity before and after each teaching scheme.

Secondly, the teaching methods and applications were also new to the students. Thus, the teachers could not anticipate what would happen in their class, or what kind of answers or reactions the student would respond with. This fear of the unknown caused feelings of anxiety for the teachers before each lesson. They were concerned about preserving order in the classroom, especially those teachers (Lotus, Candy and Jessica) who were not used to using dynamic activities in their lessons. However, in contrast, Hanako and Amber did not concern themselves with this too much, since they have both received relevant experience and training. Amber, for example, has used dynamic activities in her music teaching and this previous experience made her more confident than the others in accordance with the classroom observation reports (see Appendix 3: No.2).

Except for the SD school, there was only one teacher joining this research programme in each case school. Hence, the teacher participants from the other case schools, Hanako, Jessica and Amber, claimed that where they would usually seek out their colleagues' support, in this case they had to figure out the possible solutions for unpredictable problems on their own. In contrast, Lotus and Candy could discuss and share ideas with each other during preparation and implementation.

Competence and autonomy

The participant teachers were informed that they had total autonomy to alter the teaching plans in order to fit with and reflect their real teaching conditions. However, in the majority of cases they tended to keep to the original plan. According to statements taken from the discussion of each teaching plan, the

reason for their hesitation in altering the plans was their unfamiliarity with the content and incomplete comprehension of the application of the new methods. However, all of the teachers undertook some alterations at the implementing stage, the details of which will be discussed later in the study.

Reflection and possible solution

According to statements taken from the teachers' individual interviews, each participant claimed that even though the same drama techniques were used repeatedly within these three teaching schemes, they needed to spend time on their lesson preparation, since each scheme was new to them. However, because the same techniques were repeatedly used in different schemes, they could focus increasingly on ensuring that the whole process ran smoothly and that their learning goals were achieved through the different drama techniques.

Furthermore, they all confidently believe that, given the same course context and the same drama techniques in the future, they would be much more capable. However, they all recognise that in order to be able to apply this methodology widely, they would require long-term training. This would provide them with a strong base to develop their teaching plans more quickly, thus reducing their anxiety.

b. The Implementation Stage

Professional knowledge and competence in actual practice

Sometimes a participant teacher could process an activity, but could not adjust the instructions and individual steps of the procedure in order to respond to their students' behaviour and competence. Also, in my view as an observer, they did not know how to use the drama techniques with precision. It is like throwing a ball at a wall: the same action, using different energy or technique, will receive different responses. The following feedback given by the teachers would support my opinions.

After finishing the first and second scheme, the participants felt more confident practising this type of work, but were still unsure of how to use the techniques proficiently. For example, they did not know how to give precise instructions to their students in order to encourage them to express themselves through physical movement/acting or oral responses (see Appendix 3: SD Lotus No.3.1, SD Candy No. 3.2, YL Hanako No.3.3, JD Jessica No.3.4, JZ Amber No. 3.5).

Some teachers also stressed the need for more professional knowledge to be able to proficiently use drama in the teaching of different subjects (see Appendix 3: SD Lotus No. 4.1 & 9. 1, SD Candy No.4.2, YL Hanako No.9. 3 and JZ Amber No.9.5).

Competence and experience

Jessica claimed: “it is not so difficult to use the techniques or run the activities by following the instructions written on the teaching plan or your demonstration within these three workshops. However, it is hard to understand why you use these techniques or activities here” (see Appendix 3: JD Jessica No.5.1, also see JD Lotus No.5.2, SD Candy No.5.3). The other teachers offered similar opinions, but also realised that the difficulties they met were not only due to their lack of professional knowledge, but due to their inexperience in the use of drama techniques. As has been mentioned before, they all confidently believe that with the same course context and the same drama techniques they can do much better in the future, since they found that they made improvements in each later teaching scheme, particularly in techniques they had used in the previous teaching scheme. Through practice they began to realise the purpose of specific techniques or activities through the students’ reactions and achievements. Meanwhile, they also found that in each teaching scheme the students’ performance was better than in the previous scheme (see Appendix 3: SD Lotus No. 6.1.; SD Candy No. 6.2; JD Jessica No.6.3; YL Hanako No. 6.4; JZ Amber No. 6.5). As a result, they could shorten their preparation time and thus felt less frustrated and anxious (see Appendix 3: SD Candy No. 4.2; SD Lotus No. 7.1; YL Hanako No. 7.3; JD Jessica No. 7.4; JZ Amber No. 5.4).

According to the findings shown above, we can observe that despite their lack of professional knowledge, the teachers' previous teaching experience affected their practice and ability to learn quickly.

In the second interview with Lotus at SD school, she asked me: "if you were me, what would you have done in the same situation?" My answer was: "I would still apply the same drama techniques as you did, but the only difference is I would try to give the students more oral or physical instruction step by step in accordance with the students' responses". Actually, I am still a relative beginner in drama education. However, compared to them, I have received more long-term and organised training practically and theoretically. Moreover, even though their teaching experience is longer than mine, being a music teacher for over 6 years and having had personal experience as a classical music singer, I do feel more confident conducting active approaches in the classroom. This confidence could also be found in one of the participant teachers, who has the same music education background as myself. Amber was not concerned about class management while leading the drama activities and was more aware of the students' active/bodily behaviours (see Appendix 3: JZ Amber No.2 and Classroom Observation Note JZ Amber). For example, she was capable of predicting her students' reactions and adjusted the content of activities flexibly to maintain order in the classroom. As a result of her professional training and previous teaching experience, she claimed she didn't spend much time thinking about how to use the drama techniques. Also, I found it easier to communicate with Amber while we discussed the teaching scheme together. Compared to the others, she could quickly and easily understand the procedure of the whole activity and had a knack for running the activity smoothly.

The same situation arose with Hanako at YL school. Her relevant training background in storytelling and children's movement, as well as her experience applying similar activity models and techniques in her previous teaching work, meant she was able to confidently master the drama techniques we worked with (see Appendix 3: YL Hanako No.6.4).

The performance of the students provides a good example of how the previous experience of their students can affect a teacher's practice and learning. I observed that the students were used to the dynamic activities which related to drama techniques, such as 'teacher in role', 'role play' and so on. Thus, they could engage in the activities quickly and positively and such positive responses could motivate their teachers. As Hanako (see Appendix 3: YL Hanako No.6.4) mentioned, she really enjoyed the interaction with the students and found fulfilment in the students' achievements during her classes. This positive reinforcement, she said, would drive her to continue using this type of application in the future. In fact, she had already attempted to apply the same drama techniques in other parts of the mandarin curriculum (see Appendix 3: YL Hanako No.6.4). Furthermore, she mentioned that:

I realised I need to and would like to enhance my capacity in drama education in the future, such as how to encourage the students to discuss together through drama activities, how to teach them to express themselves through acting out and movement, how to arrange/plan the proper drama activity for the students (see Appendix 3: YL Hanako No.3.3).

The main research objectives of this study focused on the teachers' practice and learning, but undoubtedly the students' learning and the teacher's practice are closely bound together. The case of Hanako is a positive example of how the students' previous experiences could affect the teachers' practice. However, the teaching method and application was new to most of the students in the other classes. At the preparatory stage, the teachers had to spend time planning clear instructions for the students and considering how to deal with or prevent unpredictable situations. If the students' reactions or feedback didn't fit with the teachers' expectations and teaching goals, the teachers would become frustrated. Candy and Jessica in particular mentioned this (see Appendix 3: SD Candy No.7.2; JD Jessica No.8.1 & No. 7.4). All of the participants realised that this frustration was due to their insufficient professional knowledge, as well as the teachers and students both lacking relevant experience. In reference to this lack of professional knowledge, the teachers all pointed out the demands of

professional development (see Appendix 3: SD Lotus No.9.1; SD Candy No.9.2; YL Hanako No. 9.3; JD Jessica No.9.4; JZ Amber No. 9.5). Regarding the experience of both teachers and learners, this issue was not insurmountable, but requires long-term practice and involvement in professional development (see Appendix 3: SD Lotus No.9.1). However, with different considerations and personal tendencies, the teachers each have different responses to their circumstances. Thus, although they all wish to continue with this type of innovation in their teaching, they will do so in alternative ways (see Appendix 3: SD Lotus No.9.1; SD Candy No.9.2; YL Hanako No. 9.3; JD Jessica No.9.4; JZ Amber No. 9.5). Each of the participant teachers' orientation towards this type of work and innovation will be considered in more detail later in the study.

Competence and autonomy

The teachers claimed they didn't have the confidence or competence to make adjustments to the plans during teaching, nor the ability to give the students appropriate feedback (see Appendix 3: No.3.1-3.5; No. 4.1; No.7.2; No. 7.3). It was hard for the teachers to gain a clear idea about the relationship between the application of drama education and literacy teaching through simply involving them in these three teaching schemes.

Moreover, as a result of their unfamiliarity with the content of each teaching scheme and the new techniques therein, at times they had to hold the teaching plan whilst teaching, unsure of the next step or how to handle unexpected situations. For example, they didn't always know how to respond to their students' questions and actions. As Lotus states:

I was also still not sure how to master drama techniques precisely, such as not knowing how to give the students clear instruction, how to teach them to act and alter their acting, and I don't know how to facilitate the students to achieve the learning goal by asking the proper questions and providing the appropriate feedback (also see Appendix 3: SD Lotus No. 3.1).

All of the teachers claimed this would be a big challenge for them. Firstly, the content was new to them. Secondly, compared to the teaching approaches that they were used to applying, there are no standard answers or reactions to the questions within a drama activity. This made the participants anxious, and led them to spend more time on their preparation (see Appendix 3: SD Candy No.4.2, No.7.2; YL Hanako No. 7.3; JD Jessica No.7.4). Furthermore, in this scenario, it was difficult for the teachers to confidently give their students clear instructions (see Appendix 3: SD Candy, No.7.2; JD Jessica No.7.4).

This situation was felt particularly keenly in the first and second teaching scheme. Some of the teachers were attempting to get the activities over with as quickly as possible, or simply returning to the approaches they were used to using, such as static discussion or giving the standard answers straight away. Some of the teachers actually stopped running the activity; Jessica, for example, interrupted her teaching in the second section of the first teaching scheme and I had to intervene. As the observation notes written, “at the beginning of the first section, storytelling, it was fine and the students were all concentrating on the story. However, in the second section, the drama game, the students were too excited and went into chaos, shouting and running around the classroom. Thus, Jessica had to interrupt her teaching. Also, I decided to lead this activity myself since I found Jessica wasn’t quite familiar with this game and didn’t know how to give the students clear instructions” (JD Jessica Observation Note 1).

Additionally, although the teachers used the same copies of the three teaching schemes, they were running these differently. Some of them would add a new element into the original activity. For example, Hanako inserted her personal ideas - singing, and an extra drama game - in the second lesson of the second teaching scheme, since she thought this would enrich the content of the activity and make the students more focused on the topic (see Appendix 3: YL Hanako No. 6.4). In the third teaching scheme, the students had to select a villager from a list who would then go down to the river and commit suicide; in order to prevent the discussion of what she felt was a sensitive issue - ‘should the death penalty be abolished?’ - Candy changed the instruction of the activity and didn’t let the

students decide who was to die to enable the water ghost to pass on into the afterlife (see Appendix 1: Section 3 and Appendix 3: SD Candy No.4.2).

Each of the teachers would simply alter the content of the teaching scheme in order to fit their students' competence, the different conditions in their own classroom, their own teaching expectations, or even the expectations of the students' parents'. The most interesting findings arose when I asked the teachers what their purpose for doing this was. Frequently they claimed that they didn't realise they had altered the teaching plan. According to my observations, when the teachers felt unsure and insecure within their teaching, they would naturally utilise the most familiar approaches they were used to. For example, if an activity demanded dynamism and acting, the teachers would often change it into a static discussion. In the third teaching scheme (see Appendix 1: Section 3, Activity No.3), the students were asked to imagine how one of the character's lives would be in the future, and act this out. However, SD Lotus simply replaced the acting in this activity with a discussion. And in activity No.3 - Why is life so terrible being a water ghost? - Amber did not ask the students to create images to show the water ghost's life, but simply talked about it. Even though they attended all three workshops and watched my demonstration before implementing each teaching scheme, there was evidently a big difference between watching, real comprehension, and the capacity of implementing. Furthermore, as previously stated, due to their unfamiliarity with the new context, the teachers would tend to return to their traditional approaches without realising they were doing so. For example, when the teachers were applying 'teacher in role', they would transform into the character at the very beginning, but later on some of them would drift out of role and complete the discussion with the students as a teacher. This kind of situation often occurred with Lotus and Candy (SD Lotus Observation, Note 1-3, SD Candy Observation, Note 1-3).

A lack of professional knowledge and experience caused incompetence and uncertainty. In other words, under these conditions, it could be argued that the teachers felt a loss of autonomy and sought to reclaim their autonomy by falling back on approaches they were proficient with.

Personal opinions and considerations

Different teachers had their own opinions and would employ different approaches to assessment, setting different learning outcomes for their students. For example, Jessica at JD school, as a reading teacher, mainly focused on enhancing her students' competence in reading comprehension. Thus, she was struggling while undertaking the second teaching scheme. As she stated:

Also, I won't use this picture book in my reading classes. Firstly, there are too many abstract concepts and metaphors in the text and I doubt the students would be able to understand the meaning of the text. Secondly, I would expect the students to enhance their ability in reading comprehension through reading class, to be able to understand and talk about the content of the story, to be able to understand what the author is trying to express or what are the implied meanings in this story (see Appendix 3:JD Jessica No.5).

In terms of the content of the second teaching scheme, Candy and Lotus pointed out a similar issue about the content of the second teaching scheme, which is not a normal story form but a poem, written by modernist poet. Instead of using concrete syntax and semantemes, abstract concepts and metaphor are frequently used. Thus, the learning aim of this scheme is not "let the students understand the text", but to use this poem as an introduction to initiate the students' creativity and imagination, which they can then express through body movement, speaking, and writing. However, as Lotus stated:

I am used to choosing a story that can provide the students with clear and concrete information and a story that enables students to demonstrate solid learning achievement, such as speaking out the story or answering relevant question about the content on the learning sheets (see Appendix 3: SD Lotus No. 5.2).

Thus, the second scheme was a totally new approach for them (Appendix 3: Section 5). As with Jessica, SD Lotus and Candy both claimed that they initially focused on reading comprehension and spent a lot of time discussing this with each other. However, after watching the students' performance within the lesson, they realised the purpose of each activity and its relationship with the learning goal. Also, Lotus mentioned:

By doing this scheme, I realised there are other approaches to teaching writing and speaking (see Appendix 3: SD Lotus No.5.2).

Candy said:

Although in the last section of writing activities the grammar of the sentences the students wrote may not be exactly right, at least they were able to represent their own version of a poem without being limited by the original content (see Appendix 3: SD Candy No.5.3).

Hanako said:

I found it was quite an interesting approach to use action to represent the meaning of words (see Appendix 3: YL Hanako No. 5.5).

I do respect the teachers' opinions. I think this is still a new approach and new content option for them, and I can understand their struggles. However, people's different opinions can be attributed to different personal experiences, but also different ideologies. For example, I believe that the purpose of reading is not to uncover the single meaning of a text, implanting the writer's thoughts into the reader. Instead, it should be a mutual experience that triggers the reader's own thoughts by reading the work of others. Knowing how to receive the message is important, but once the message has been received, knowing how to convert it into our own thoughts and then convey these thoughts appropriately is equally

important. According to my findings, different ideas about what reading actually consists of influenced how the teachers taught the lessons.

Additionally, these personal considerations were tempered by different personality traits. As Lotus and Candy stated, ‘ it is hard for me to teach the students how to express themselves through acting, since I am shy to do so’ (see Appendix 3: SD Candy No. 3.2, SD Lotus No.9.1).

Assessment and authentic achievement

Inevitably and undoubtedly the expectation of parents always remains a major concern of elementary education. Student outcomes are seen through the lens of results that must satisfy both their parents and social expectations, such as what marks are achieved and how these reflect on the publicised attainment levels of the school.

Most of the participant teachers claimed they could actually feel a change in the students creative thinking and literacy comprehension in reading and new vocabulary, from their responses in the lesson and during after class discussions (see Appendix 3: SD Candy No.6.2; YL Hanako No.6.4; JZ Amber No.9.5). Additionally, students who hardly ever shared their opinions in the classroom started to voice their ideas, because there is no so-called right answer in a drama activity (see Appendix 3: SD Lotus No.6.1). However, since there is no right answer and everyone is free to express themselves, the issue of assessment becomes more complex. Furthermore, it is possible that these three schemes were viewed somewhat dismissively by the participants as short term, extra activities for themselves and the students — activities from which it is hard to see the obvious learning outcome immediately, especially for those teachers used to applying paper texts as assessment tools. In addition, due to their shortage of knowledge, some of the participants were misled by the word ‘DRAMA’ and thought the students’ actual performance would be the only way to assess their achievements, rather than recognising drama as a medium for learning. This despite the fact that the whole content of the schemes consisted of speaking, writing and reading activities.

For example, Jessica mentioned:

I thought drama education was to teach people how to act. Thus, the students' achievement would be assessed by the students' drama performance (JD Jessica Interview 4).

As Hanako mentioned:

Sometime I was thinking whether I should force the students who do not like acting or are shy to show themselves (YL Hanako Interview 1).

Additionally, Candy said:

I know I could employ other activities and approaches to do the assessment, but it is difficult to assess the students' achievement through drama activities (SD Candy Interview 3).

The rest of the teachers pointed out the same issue, albeit with different degrees of emphasis.

4.2 The Findings - Teacher's Practice and Learning at School/Community Level

4.2.1 Teachers' Practice at School/Community Level

a. The Current Mandarin Curriculum and Teachers' Practice

According to the teachers' feedback, we can observe that a 'lack of knowledge and training in drama education' was the major cause of difficulty throughout the teaching process, from the planning and preparation stages to implementation and evaluation.

In terms of the current curriculum, the teachers in my study claimed that they still intend to apply drama techniques and picture-books in their future teaching, but will only do so sparingly in Mandarin lessons and only in accordance with the content of the textbook, otherwise applying the techniques in their reading lessons and alternative learning periods.

However, this provokes another issue in regard to the setting of the current curriculum. Firstly, there is officially no such 'reading lesson' on the curriculum. JD school uses one lesson from alternative learning periods as a reading class and has established a subject teacher position for reading, since this school regards reading promotion as a part of their school development and school-based curriculum. On the other hand, in accordance with different regional policies in elementary education, the other schools in this study arrange their reading activities very differently. They were often held in the morning, around 7:50am to 8:30, depending on each case school's timetable. The selection of books was based on the recommended book list from the textbook publishers or Local education authority, from which the grade teachers would select 3 to 4 books as the common reading list for the students. The content of these books did not have to relate to the content of the Mandarin Curriculum.

Sometimes the teachers would use alternative learning periods to do their own class reading activities, but only occasionally. The class tutors - Lotus, Candy, Hanako and Amber - referred to curriculum overload in Mandarin and very tight time schedules. There are only five teaching hours per week for Mandarin. In addition to teaching from the textbook, every two to three weeks, they also had to instruct the students to finish a small article. Normally, the writing activity would take about 2-3 teaching hours which would occupy the alternative learning period hour. Candy claimed "that sometimes I will use the alternative period hour for writing activity. But I would ask the students to read the recommended books on their own and ask them to complete the learning sheets as the assessment afterwards" (SD Candy Interview 2).

b. Time Issues and Workload

Undoubtedly, in order to follow the curriculum and school schedule, the teachers were all under significant time pressure, another factor that caused the participants to sometimes fall back on teaching methods that they felt more familiar with, or which would help them to finish the lesson quickly. However, they still provided a number of possible solutions for their future practice. Firstly, Lotus, Hanako and Amber stated that, apart from the Mandarin Curriculum and alternative period hours, they could attempt to find time for drama work in other curriculum areas, such as in the integrated activity curriculum and life skills (see Appendix 3: No.9.1, No.9.4.No. 9.5). However, finding extra time was still not an easy task and it was also hard to complete the course/teaching due to discontinuity and a segmented schedule (see Appendix 3: Section 9).

Although the general weekly teaching hours for elementary school teachers in Taiwan is around 20 to 24 hours, this does not include morning study and lunch break time, time for managing the class and student affairs, in-service education course time on each Wednesday afternoon, off-campus traffic safety duties and general involvement in school affairs. In reality they work from 7:30am to 4pm, often starting earlier or finishing later. These long working hours are supposed to allow the teachers more time to finish their jobs, but there are multiple tasks awaiting the class tutor to deal with everyday. Meanwhile, they also have to complete the tasks by a scheduled time.

The multiple tasks and tight working schedule mean that sometimes the teachers don't have non-contact time for lesson preparation, collaborative planning, and individual learning for professional development. All the teachers, particularly the class tutors, claimed that ideally they would like to bring innovation into their teaching, but overloaded teaching duties and insufficient teaching time are the vital factors preventing this.

The teachers in my study all agreed that bringing the changes highlighted by this

study into the classroom benefited their teaching and student learning outcomes. However, it was initially very time consuming for them to do so, as it took time for the teachers to acquire new knowledge and prepare new contexts for their teaching. It also took time for their students to adapt to these new contexts. Thus, in these conditions, due to workloads and time pressure/limited teaching hours, teachers would be hesitant to bring innovation into the classroom in the first place.

c. The Missing Piece of Art and Humanities Curriculum

As mentioned before, the students' previous learning experiences affected their practice in the classroom. All of the participants argued that, had they already received the relevant learning experience, it would have reduced the difficulty of applying drama techniques in literacy.

Is there any opportunity for the students to acquire this kind of learning experience in drama? Hanako believes the students' may get this from psychical education (YL Hanako Interview 2).

Also, Amber argued:

The learning aims of Health and Psychical Education at the JZ school emphasise the students' bodily development and movement, which is the reason why most of my students can use their bodies to express without hesitation (JZ Amber Interview 4).

It was interesting that, even though Amber received training as a subject teacher in the Arts and Humanities curriculum during her pre-service education, none of the students mentioned the Art and Humanities Curriculum. These teachers' answers lead to another relevant issue — the missing piece of the Arts and Humanities Curriculum.

In Taiwan, performing arts education falls under the Arts and Humanities Curriculum. This curriculum consists of fine art, music and so-called performing

arts. However, as the section administrators of the curriculum at each school claimed, the reality of the situation is that the curriculum is normally divided into two parts and taught by different subject teachers: music and fine art teachers. If the music teacher has to teach the performing art and music aspect of the Art and Humanities Curriculum, there are supposed to be two lessons per week for these and one lesson for fine art. However, the reality is that the music teacher receives only one lesson per week, with the other two lessons going to fine art. There is no performing arts teacher in any of the case schools in this study.

These findings may correspond with the issue of the lack of training in drama education in the elementary school teachers' pre-service education, which has been previously referred to in the introduction chapter. Meanwhile, it reveals the existing problem and phenomenon of a discontinuous and segmented schedule in the teaching of the Arts and Humanities Curriculum in these schools, a problem which may exist in the majority of elementary schools in Taiwan.

In this study, both Amber at JZ school and Aaron, the section administrator at JD school, shared the same pre-service education background as myself. Moreover, we three shared the same teaching experience as music teachers. The section administrator at SD school, Vincent, is also a fine art teacher. Thus, I questioned these three about the relevant issues of the Arts and Humanities. Firstly, as music teachers, Amber, Aaron and I all think music education can be related to the performing arts and drama education. Some music pedagogies share similar concepts and theories with drama education, while there are similarities between the activities seen in the two subjects: eurhythmics and movement, singing and narration, improvisation. However, in music, the purpose of these activities is mainly focused on developing the children's musicality; due to insufficiency of time music teachers tend to focus on music and little else (see Appendix 3: JD Aaron No 12.1). Additionally, if the two teachers leading this curriculum do not practice team teaching, the teaching content would be discontinuous and segmented. Thus, in order to prevent students from learning a fragmented content from different teachers, Vincent at SD school and his colleagues - the music and art teachers - will discuss how to integrate their teaching through theme and team teaching. Moreover, by working as a group, they are starting to be more

innovative in their teaching, and are beginning to look for external in-service education since they realise they need to develop their skills and a knowledge in teaching performance art (SD Vincent Interview).

d. Colleague Support and Collaboration

Collaborative working with colleagues is another factor that affects teachers' commitment towards the innovation in the classroom practice that has been revealed in my study cases. According to the findings in the lesson preparation and implementation stages, they mentioned that if the students could receive relevant learning in performing, it would reduce the time and difficulties. In the interview with the teachers in the second phase, the teachers all referred to the concept of team teaching and integrated curriculum and agreed that this could be adopted as a practice model in the future (see Appendix 3: Section 10).

Actually, the SD school did provide an initially workable practical model. Unlike the other teachers who were working alone within these three teaching schemes, Lotus and Candy at SD school referred to their regular practice in they working together and sharing the experience and opinions within different work stages of each teaching scheme. Also, according to my class observation notes, when the same teaching scheme section was running in the two classes on the same day, sometimes the first teacher who finished the teaching scheme in the class would go straight to the next teacher and make suggestions in light of her actual experience. As the result of this collaborative practice, both the teachers, provides Lotus and Candy, believe that colleague support benefits their normal practice because of colleague support in meeting the challenges of innovative practice.

In particular teaching sections involving drawing, craft making, and instrument playing, I suggested that teachers might seek the support and assistance of the music and fine art teachers. Lotus and Candy at SD school were the only case that demonstrated collaboration between different subject teachers/teaching. For example, one of the activities in the first teaching scheme required the student

to present their own story in a comic strip format and another activity in the third teaching scheme asked the student to make the Badge of water ghost (Appendix 1:Section 3, Session 1). Before the students made their craft works, their fine art teacher had given them a brief instruction and ideas about the works in the fine art class. As a result, the students could finish their craft works within the break time and the class tutors did not need to spend extra time on giving instruction. As a result, the SD school is the only case school that completed the task of making the badge of the water ghost.

The other teachers reported that they did not seek the support of colleagues because they were busy with student issues and classroom chores. They also reported a hesitance to ask other colleagues for support because they thought that they were also too busy. They lacked confidence in their ability to persuade other colleagues to change their practice and share expertise and support. Although Lotus and Candy in SD school successfully gained the support of the fine art teacher, Lotus mentioned:

Sometimes when I attempt to bring change to my class, I feel peer pressure due to some of my colleagues not wanting to adopt the same change, and claiming that my idea of change creates a burden for them (SD Lotus Interview 2).

This observation is borne out by events that transpired during the fieldwork process. Before the fieldwork commenced, I was informed that all of the grade 3 teachers at SD school had decided to become involved in this research project. However, all but two of these teachers pulled out once they considered the workload that this involvement would entail.

Bringing about change already requires a certain amount of courage and determination. As a result of the isolation the participants felt, the negative attitudes of their peers most likely exacerbated the problems in both their practice and their in-service education.

e. The Support from Administrative Office

The teachers all claimed that they didn't receive any immediate support from their schools' administrative offices. Part of reason for this is that classrooms are well-equipped in Taiwanese elementary schools. As such, administrative offices would not normally intervene in classroom teaching.

Generally speaking, the attitude of the section administrators of curriculum in the four case schools toward the provision of teaching was quite positive. They all inferred that they would do what was in their power to assist the participant teachers, such as:

- liaison and coordination between the principal, all offices, and teachers,
- application of funding at school,
- delivery of relevant information about professional support
- fundings outside of the school, and so on (SD Vincent Interview; YL Cindy Interview; JD Aaron Interview; JZ Katie Interview)

However, regarding the issue of how and what kind of support the teacher can receive from the administrative office while the teacher are attempting to implement an innovation or new programme, the attitude of the teachers and the section administrators become more conservative. Administrators' approaches to supporting new and innovative programmes requiring funding tended to be more conservative, although they still expressed a willingness to support teachers. Further detail of this issue will be described in the sections on the implication of teachers' professional development for the schools and the implementation of innovation at the school.

4.2.2 The Demands of Professional Development

Based on the findings in the first phase of fieldwork, the teachers were aware of the need for change and attempted to bring the change to their teaching by

becoming involved in this research. I was concerned to understand what kind of factors/difficulties would cause participants to maintain their motivation for positive change or prevent them from seeking to improve their teaching. The teachers evidently recognized a need for further professional development as an essential factor for improving the quality of their teaching (see Appendix 3: Section 9).

a. The Current Professional Development in Different Case Schools

In Taiwan, the elementary school teachers have a variety of ways and models to accomplish their professional development at different career stages. However, the teachers in my study told me they would prefer to obtain knowledge through in-service education, particularly the in-service education within their school. Firstly, in terms of convenience, the teachers do not need to travel around outside of school or spend extra time as the work is overloaded already. Secondly, inside school in-service education could provide them with a forum to discuss or share their experience and opinions with others. Furthermore, the teachers might have the chance to group with other colleagues who shared the same interests and values as a team and so form a learning community.

The model of in-service education includes education courses running each Wednesday afternoon regularly or within Winter and Summer vacations for teachers at most elementary schools in Taiwan as well as at these four case schools. However, sometimes Wednesday afternoons are used for grade teachers' meetings, professional learning community activities, or for school meetings.

b. The Implication of Teachers' In-service Education at School

Content of school-based in-service education

All of the teachers had negative attitudes toward the in-service education provided by their schools, stating that it did not help to improve their teaching

(see Appendix 3: Section 11). However, they were reluctant to voice this publicly.

Instead of reflecting the needs of teachers, the content of the in service work was mainly based on new educational policies introduced by the regional education department or the Ministry of Education. Rather than focusing on educational needs, the school administrator prioritised budget considerations, ensuring that course places were filled up to make costs viable. Therefore, training was not always in accordance with teachers' needs. However, in interviews the section administrators stated that they did in fact inquire into the demands of the teachers regarding the course of in-service, usually at the beginning or the end of each semester. The teachers' requests would often be taken under consideration, especially if such a request was made by a majority of the teachers. Therefore, if the school couldn't comply with the teachers' request, the administrator of the YL case school stated:

I would provide and pass the other relevant information about other in-service education courses outside the school to the teachers (YL Cindy Interview).

However, the attitude of the teachers at that school was again passive and as the section administrator Vincent at SD school said:

The teachers normally won't actually come to me (see Appendix 3: Section 12).

Lotus offered an explanation for this:

I never come to him and I think the others do the same. Firstly, I think the teachers, including me, don't have time to think what we actually need from in-service education at the school. Secondly, it is impossible to ask the administrator to set up the course for each individual teacher (see Appendix 3: SD Lotus, No.11.1).

Based on the statements given by the teachers from the interview in the second phase of the study, it was evidently hard for them to involve themselves in the planning of the in-service education programme. They could, however, understand the situation the section administrators were facing. Hence, as Lotus at SD school commented:

It is hard to make requests when you know they will not be acted upon.

School development and school-based in-service education

The purpose of setting learning themes in the school-based curriculum is to encourage the school staff to develop a curriculum that is responsive to local culture, the character of the school and the field of the school teachers' professional specialisms. However, when I asked the teachers and section administrators about the content of the school-based curriculum, they did not seem to know a great deal about it. For example, I questioned the participants about the learning themes and whose role it was to set them in each school. Their responses were unanimous: they did not know who set the themes, since these learning themes had been in place for a long time.

Based on the statements given by the teachers and the administrators, there was no clear picture of school development in any of the case schools (see Appendix 3, Section 14). However, the section chief Aaron at JD school remarked that the aim of school development was to promote reading activity. The school was seen as one of the Beacon Schools in Taiwan (亮點學校) in the national reading activity promotion plan (閱讀盤石計畫) instigated by the Minister of Education because of the principle's preference and enthusiasm for this policy. In the 2015 academic year, under the principal's instruction, the school's reading teacher and grade 3 teachers were to form a professional learning community focused on the teaching of reading. This not only depicts the current situation of professional learning community at school JD, but also provides us with more empirical evidence, showing the interlinking relationship between the leadership

of the principal, the teachers' professional development and overall school development. The principal at school JD is evidently the main decision maker, and his preference for school development is focused on literacy education, particularly in the capacity of reading. As previously mentioned, there are reading teachers and reading lessons at this school, unlike in most elementary schools in Taiwan.

Compared to the JD school, there is no strict and clear aim for school development in the other case schools. However, as the section administrator of JZ school, Aaron, stated: "the promotion of reading activity is still the main learning activity that we are constantly working on" (JD Aaron Interview). This was similar, in fact, to the other case study schools. At JZ, SD and YL schools, development was concerned with the introduction and application of different reading strategies. And at YL school, another major program of in-service education was the remedial teaching programme. At these schools the main decision makers in the content of in-service education were the directors of academic affairs, and apparently the current educational policy was still their main consideration.

In all the schools, school development was led by either the principal or the head of academic affairs. There was no evidence of the teachers being empowered by involvement in the planning and the decision-making process. Even though there is a Committee of School Curriculum Development at each school, the main responsibilities of the teaching members was simply to endorse the curriculum schedule and arrangement, including different teaching hours for the teachers based on their duties, which were already set by the academic affairs offices.

Professional learning community

Despite these existing disadvantages under the current school system, there are still alternative strategies that teachers can employ in order to conduct their own professional development at the school.

In addition to the established in-service education courses based on the national educational policy and set by the school administrators, there is still another in-service education activity at each elementary school in Taiwan: the *Professional Learning Community*. This functions differently at each school, depending on the individual schools' ethos. Generally speaking, the *Professional Learning Community* is formed by a group of teachers who are most likely to share the same values and interests in the same learning areas or subjects, working in the same grade, or sharing a passion for a particular research project. Each semester, the group of teachers gather three or four times during in-service education time at the school, normally held on a Wednesday afternoon, between 1:30pm and 3:30pm. The team leader proposes the plan before the next academic year begins. Moreover, after administrative scrutiny, the team leader will receive permission and funds to form and operate the group. According to regulations for the implementation of a professional learning community at school, at the end of the semester each group must present their learning or research outcomes at the school meeting.

Based on the information provided by the section administrator at the JD school, there are 90 teachers at school JD, and there were three official professional learning community groups in 2014: Folk dance, Dodgeball, and (Life) Moral and Ethics Education. When pressed for more details on this in interview, Jesscia from JD school reported that fewer teachers joined such groups because of the outcome-based education that required each group to present their learning outcomes. This was why there were only three groups at her school. Furthermore, two of these groups were focused on physical education, firstly because it is easier to present the outcomes of this and, secondly, this subject corresponded with the principal's educational forte.

It surprised me that there was no official form of professional learning community in existence at SD school, even though its size is similar to that of school JD (SD Vincent Interview). However, there was some informal development among teachers of the same grade and the same learning area. These groups of teachers met each other during their free teaching slot or sometimes within their lunch break. Lotus at SD school, who was also the leader

of the third grade teacher group, remarked that during these meetings the same grade of teacher would discuss common activities or events and would sometimes share their teaching experiences or exchange information. Teachers who shared the same learning areas would discuss teaching activities and also try to agree on themes or team teaching plans. For example, one of my interviewees, Vincent at SD school, was working as a section administrator, but was also a teacher in the curriculum of Arts and Humanities. At his school, the Arts and Humanities Curriculum was split into two parts and taught by both music and art teachers. As Vincent claimed:

In order to prevent students from only learning a fragmented content from different teachers, my colleagues and I, the music teacher and the art teacher, will discuss how to integrate a teaching theme and undertake team teaching. Moreover, we also start looking for external in-service education since we realise we are all lacking the background training and knowledge of teaching performing arts (SD Vincent Interview).

There were few professional learning community groups at JZ school. These groups included the instruction of reading activity, local geography and cultural education, and outdoor teaching (JZ Amber Interview 4 and JZ Katie Interview). Unlike the other case schools, as Amber at JZ school told me, teachers here were given the autonomy to conduct their own professional development. With the exception of some necessary courses based on national and regional education policy, they were free to attend any other school-based in-service courses according to their needs. Due to the school culture and the effective Teacher Association at JZ school, the relationship between the teachers and the administrative offices was more equal. The teachers still adhered to the trend of national, regional, and school-based education policy, out of respect for their administrative co-workers. However, in overloaded work situations, if the administrative offices did not empathise with the teachers' circumstances they would expect teachers to comply with unreasonable requests. On these occasions, the Teacher Association would be forced to stand out against the

administrative offices (JZ Amber Interview 4). Furthermore, in contrast to the other case schools, if the teachers at school JZ thought some of the school-based in-service courses didn't meet their demands, they could freely choose not to attend and use this spare time to arrange their own classroom affairs, undertake lesson preparation and attended other professional development programmes outside of the school (JZ Amber Interview 4).

At the YL school there was no official professional learning community, as the teacher Hanako and the section administrator Cindy made clear (YL Hanako Interview 4 and YL Cindy Interview). However, Cindy reported that teachers who were interested in the same learning areas would gather and discuss the teaching activities in that learning area together. For example, there was a group of teachers who were interested in literacy teaching, and sometimes they would invite a lecturer from outside the school to give a short workshop or lecture. Regarding expenses, Cindy would provide information on the relevant programmes and teachers could then apply for funding or grants from other educational societies or authorities (YL Cindy Interview).

The conflict between teacher's professional development and in-service education at school

Generally speaking, the administrative offices' attitude toward professional development is quite positive. The principal and the director of academic affairs office encourage teachers to enhance their skills or teaching by taking different in-service education courses, inside or outside of school, to further their professional development. Through this, they expect educational change to be brought into the school.

However, there was evidently a rupture between such statements of policy and actual practice. Firstly, due to both budget and timetable restrictions, the teachers' needs were always the last consideration while planning in-service education courses. According to my findings, the priority was always national education policy first, the principal's preferences second and teachers ideas last.

As a consequence of this, the teachers at some schools would be forced to attend some in-service education courses, meaning they were losing their opportunity to attend other external in-service education courses - courses that might actually meet their needs (see Appendix 3: JD Jessica No.11.4; SD Vincent No.11.6). In some instances, as with the teachers at JD school, they didn't even have the right to organise their own professional learning community. On other occasions teachers had to be forced to take in-service education courses. These are all reasons why the teacher participants claimed that in-service education at their schools not only failed to benefit their professional development, but actually restricted it.

Additionally, as Lotus and Candy at SD school and Jessica at JD school claimed, there was an expectation from their school superiors to submit evidence that any changes to teaching practice or the curriculum would be beneficial to students' achievement. However, this is hindered by cause-and-effect circumstances, whereby evidence can only be demonstrated if there is appropriate support given to the teachers. Sadly, such support was not always forthcoming.

It is understandable that, given the budgetary and timetabling pressures on school in-service education courses, the needs or proposals of a minority of teachers are easily neglected. As the section administrator, Vincent at SD school said: "it is hard to satisfy every teacher's needs" (SD Vincent Interview). Hence, as SD Lotus stated, "If you are attempting to do an innovative program in your teaching, you have to realise that there might not be appropriate support from the school" (SD Lotus Interview 4).

When seeking administrative support, the first step is to persuade superiors, the principal, or the director of academic affairs that your programme resonates with their own preferences. Due to the prevalence of results-oriented and outcome-based approaches to education, school principals are often only interested in innovations or teaching activities that can provide presentable results in terms of students' or teachers' learning outcomes.

In Taiwan, this phenomenon is observable from the regional administrative education office to the school and the parents. For example, the section administrator Vincent at SD school referred to a school principal in the same county as himself, who wants to use art as the essence of school development. However, instead of seeking long-term, school-based curriculum development, she is looking for visible and immediate outcomes, such as the renovation of school buildings and holding a series of art activities (SD Vincent Interview). A similar situation also arose in the JD case school. The section administrator Aaron mentioned that, in order to build up a nice reading environment for the students at the school, under the principle's instructions many bookshelves were placed in different hallways or corners. Apparently, however, no student would ever stop there during break times. The bookshelves are more akin to decorations or installed art works at the school (JD Aaron Interview).

Thus, under these conditions, innovation may need to be introduced without administrative support, and teachers might receive support only after producing a positive outcome. Introducing innovation may also imply that teachers must present a specified outcome or performance indicator in order to satisfy the principal if they are to acquire long-term support and collaboration, even though the form of outcome may not be in accord with their ideal. As we saw before, this is why fewer teachers at JD school wanted to form a group activity and become the group leader. It is as the teachers said: the fear of innovation is not simply the fear of the change, it is the fear of an extra burden (see Appendix 3: SD Lotus No.11.1 and JZ Amber No.11.5).

Additionally, there is no evaluation system in the in-service education course planning system at school. Teachers were rarely asked for feedback after attending an in-service course, and section administrators admitted there was no established system for feedback and evaluation after the implementation of each course. Even though school-based in-service education is supposed to serve the majority of teachers' needs, teachers' feedback and suggestions were not being taken as a basis or reference for future in-service education planning in any of the case schools.

The development and popularity of drama education in Taiwan

As we have seen, insufficient knowledge and training in drama education was the major and most common cause of difficulties while applying drama techniques in literacy teaching, and this can be traced back to an insufficient supply of relevant training courses during the early teacher education period and later in-service education. This can be attributed to the fact that drama education is not well known, and also to the fact that its application is not properly employed in elementary school education in Taiwan.

Firstly, all of the teachers claimed that they had never attended any in-service education regarding the application of drama education in elementary school education or literacy teaching. The content of in-service education courses in the field of literacy teaching is still limited, providing teachers with static class activities rather than dynamic activities and putting emphasis on the teaching of reading comprehension rather than developing students' overall capability in literacy through various types of reading activities.

Secondly, based on an enquiry from the section administrators, a variety of in-service education courses exist for other approaches to literacy teaching, including the application of picture books in literacy, but there are not many courses about the application of drama techniques. As a result, it is hard for section administrators to garner the relevant information or resources required to plan such in-service education courses for the teachers at their schools. 'Alternative Teaching Approaches' and 'Existing Training Course for Literacy/Reading Teaching' reveal another of the difficulties encountered when implementing drama education in literacy teaching in Taiwan. From the teachers' perspective, as Jessica at JD school mentioned:

If there are other alternatives to teaching reading, and I am more familiar with these ways and the training courses that are being provided, then under these conditions, why do I have to choose the application of drama education in my reading teaching? (JD Jessica Interview 4).

The development of drama education in Taiwan is still at an initial stage, and as such most educators have no clear idea about 'drama education'. Normally, they will directly relate 'drama education' to acting and drama performances. There are too many examples of this happening while doing fieldwork in Taiwan. The most significant example, that the section administrator Cindy at YL school kindly showed me, is of a project from the superior education administration, which was about the application of drama in literacy. Cindy thought this project was related to my research and could help me cover my travelling expenses within the data-collection process. It is true that the promotion of drama education training was an aspect of the project plan. In this project, the project leader could utilise the budget to conduct learning workshops with the teachers, but at the end of the project the teachers must present a stage production in public, acted out by the students. This requirement not only provides another example of the phenomenon of 'outcome-based education' in Taiwan, but also depicts a misunderstanding of the application of drama education in literacy teaching, both theoretically and practically. Firstly, it is doubtful that the purpose and meaning of this project is stressed as the promotion of applying drama education as a learning medium in literacy teaching - instead, the emphasis is on teaching students how to read and perform a play. Secondly, it is questionable whether, with just 2-3 months training, a teacher without any performance experience or educational background will be capable of teaching their students to act properly on the stage and in public.

c. Teachers' Practice and Learning within and between Teacher/Classroom and School/Communitiy Levels

The difficulties encountered by the teachers implementing drama education in this study were: 1) they did not have a clear idea about the theme and purpose/goal of the teaching activities; 2) they did not know how to process the activity; 3) they did not have the abilities to design/adjust the appropriate lessons/activities autonomously in accordance with their students' competence; 4) they were unable to give students the appropriate feedback during or after teaching; 5) they did not know the specific approaches to assessment and how to

present authentic achievements; 6) they felt frustrated while teaching. The inquiries made by the teachers during the first phase indicate their need to improve the quality of their teaching and the need for professional development in the field of drama education. Meanwhile, this provokes another issue in regard to the setting of current National Curriculum, such as the missing part of the Arts and Humanities Curriculum and the strict content and schedule of the Mandarin Curriculum. In consideration of teaching time limitations and the trend for an outcome-based approach, the teacher not only has no time to reflect upon their teaching, but often returns to more familiar and convenient approaches in order to achieve their learning outcomes. Meanwhile, overloaded teaching duties and insufficient teaching time become one of the vital factors that prevent teachers from implementing change in their teaching.

Returning to the issues of teachers' professional development, introducing this drama education program required the teachers to enhance their professional knowledge and competence through professional development. However, based on the findings, the content of current in-service education courses at school is failing to reflect teachers' needs in their real working conditions. Furthermore, sometimes the setting of in-service education at the school restricted the teachers' freedom in the pursuit of their own professional development. Additionally, school cultures – the principal's leadership, colleagues' attitudes and support, collegiality and other factors – would affect teachers' learning and practice at school, especially their willingness and commitment to bring about change in their teaching.

Finally, insufficient supplementary resources and opportunities for professional development programs in drama education are negative factors in the quest to make drama approaches more common in literacy classrooms.

5 DISCUSSION

The evidence in this case study points to the fact that the participating teachers were aware of the need for change in their practice. The following motivations led the participants to attempt to bring innovation into their teaching through involvement in this research project: 1) professional obligation and accountability; 2) enthusiasm for the subject matter; 3) enthusiasm to improve their teaching skills in order to share a love of the subject with the students; 4) self-recognition and fulfilment; 5) encouragement — a chance to contribute and take responsibility. The related literature on both the purpose and motivation of professional development appears to support the findings in terms of the teachers' initial attitudes and motives towards changing and applying new ideas in their practice, as outlined in this study.

However, I am seeking to understand what kind of aids or barriers would cause the teachers either to maintain their motivation for change or, conversely, reduce their willingness and commitment to bring about positive changes in their teaching, possibly even preventing them from seeking to improve their future practice.

In respect to the professional development of teachers, Hargreves (1994) and Elliott (2007) both argue that the effectiveness of teachers' classroom work is closely related to teachers' professional development, and that developing an understanding of the particular classroom situation where they work is an educational process that enables teachers to develop as professionals. Hence, we will begin our discussion by reviewing the impact of applying drama techniques and picture books in literacy teaching on the teachers' actual practice and learning in the classroom. This should provide an understanding of the difficulties faced by teachers in the translation of new applications in their literacy teaching into actual practice. The second section of this discussion chapter is supported by relevant research data collected from the teachers and

school administrators, consistent with related factors at both school and community level that would seem to have affected the teachers' learning and practice.

5.1 Teachers' Attitude towards the Innovation – the Application of Drama Techniques and Picture Books in Literacy Teaching

5.1.1 Teachers' Practice and Learning in the Classroom

a. Professional Knowledge and Competence in Drama Education

Professional knowledge and capability are the basic requirement in their field that enables teachers to employ the appropriate skills and techniques in the fulfilment of their duties (Holye, 1980; Dean, 1991; D. Hargreaves, 1998; Day, 1999; Hargreaves and Fullan, 2012).

In this study, the application of drama education and picture books in literacy teaching was an educational innovation for the teachers, students and schools. Based on the evidence gathered from the teachers, a lack of knowledge and training in drama education was the single, major factor that had the most direct impact throughout the teaching process. Their inadequate knowledge and ineffective practice indicate their need for renewal and further professional development (Burke, 1987; Sikes, 1992; Hargreaves, 1994). However, their lack of understanding and specialised knowledge regarding approaches to drama education makes it unlikely that the teachers could readily engage with the means of achieving learning goals, or fulfil their own and others' expectations within their lessons. Inevitably, this is likely to affect their commitment to improvement and professional development in this area (Day, 1999; Doyle, 1987a).

When considering teachers' professional obligations and the moral purpose of teaching, their students' success is vitally important to their sense of accountability and is a major source of reward for teachers (Fullan, 1991; Jackson, 1986, 1999; Huberman, 1993; Lieberman and Miller, 1984, cited in Bailey, 2000, p. 117). Furthermore, teacher quality and capability are clearly matters that impact on students' learning (Hargreaves and Fullan, 2012). This has been argued as particularly important in the drama classroom by Clark et al. (1997), who argue that teacher and students act as joint playwrights. However, within the learning process, the teacher must initially remain in control, deepening the meaning of the children's play through the selective use of dramatic conventions/techniques (ibid, p. 26). Hence, in this study, as a result of their unfamiliarity with the new application and teaching contents, the teacher participants felt incompetent and uncertain; they did not know how to proficiently use and filter the choice of techniques in order to achieve their learning goals, in accordance with their students' competence. Meanwhile, compared to traditional learning approaches, students are free to make their own meanings in the process of learning through drama education. Thus, confidently giving the students precise instructions or feedback and being able to promote certain values through the teaching process presented another challenge to the teachers.

The evidence suggests that the teachers gained fulfilment and satisfaction from the students' positive change and learning outcomes, both during and after lessons. The students' performance and behaviour intensified the participants' belief in the new methodology, strengthening their desire to implement changes in their pedagogy. However, their lack of specialised knowledge and competence affected their sense of self-esteem and confidence, while their failure to engage in the students' learning within the teaching process made the teachers feel frustrated and guilty. This had a negative impact on their commitment and willingness to continue the innovation (Hargreaves, 1994). For example, due to their lack of professional and previous experience in drama education, the teachers commonly thought drama was 'performing a play' or 'presenting a performance' and also "regarded drama as a product of performance rather than a process or a methodology that can be used for teaching and learning" (Baldwin,

2012, p. 10-11). As a result, the teachers would sometimes feel frustrated because they viewed the students' performance as a product, rather than focusing on drama as a process for learning. Maintaining commitment and a sense of moral cause depends not only on teachers' experience of success, but also on their knowledge of how to achieve and facilitate success (Burke, 1987; Hargreaves and Fullan, 2012).

Such an explanation - lack of professional knowledge and competence in drama education - may account in part for certain difficulties. However, according to their different personal lives and professional learning experiences, school cultures and social settings (Day, 1999), the teachers experienced different degrees of frustration, disorientation and conflict when confronted with the new methodology. As a result, the participants exhibited different responses and behaviours towards the innovation.

b. Personal Factors

Personal experience

There are a number of possible explanations for failure in the teachers' classroom practice. As well as a lack of knowledge and training within their pre-service education, the findings also demonstrate that the teachers' previous life experiences, concepts of teaching and learning and personal concerns affected their approach to the practice. This impacted upon their interest, motivation and attitude toward the innovation and the possibilities of further professional development.

Those teachers who had received relevant training in the performing arts, physical movement and development, and had also applied similar approaches to drama techniques or activities in their teaching, were more confident and proficient in their use of the drama techniques. Additionally, their students could also engage in the drama activities quickly and were able to give the teachers positive responses, since they had had similarly dynamic learning experiences in

previous lessons. Such positive reinforcement from the students' performance served to motivate the teachers to take their skills and knowledge to a higher level.

A teacher's experience helps them to make wise judgments (Hargreaves and Fullan, 2012) and also offers them an opportunity to learn through reflection upon this experience (Harris, 1989). However, negative experiences can have a negative impact on teachers' learning and growth. In this study, the teachers' who experienced failure in the application of drama techniques are an example of how an unfortunate experience can adversely affect teachers' attitudes to their future learning and practice. The experience of failure and uncertainty also led them to fall back on old practices that they were more familiar with and which they judged to be more successful. In these circumstances, experience might become an obstacle to teachers' continuing professional development and to educational innovation.

Personal tendencies

Different personal tendencies - can be related to different interests and personal experiences, as well as to teachers' presuppositions about the idea of 'acting'. For example, some teachers enjoyed acting and being in role whilst others felt uncomfortable with acting in the classroom setting.

Performance can take place in the form of art, in ritual and in ordinary life (Schechner, 2006). In everyday life, people have to play different social roles, while different groups and social statuses require different codes of expression, both in terms of verbal symbols and physical or gestural actions (Goffman, 1959). Furthermore, Goffman argues that sometimes an individual will intentionally and consciously express himself in a particular way, since the tradition of his group or social status requires this kind of expression. Because the teachers were restricted in their concept of the traditional teacher's role, playing a new role - transforming into the fictional character in a story - made them feel uncomfortable. They also, either consciously or unconsciously, tended

to revert into their teachers' role even while they were supposedly still in role as a character. This phenomenon was clearly visible among those teachers who had no experience or training in drama education.

As with performance in art and ritual form, performance in everyday life also involves training and rehearsal, termed 'restored behaviour' or 'twice-behaved' by Schechner, (2006). It takes time and experience to be able to juggle two forms of performance – the social and the artistic – as a teacher. Consequently, those who had this experience were more comfortable and better able to manage it.

Conception of teaching and learning in literacy teaching

Teachers not only vary widely in their individual experience of learning and teaching, but also in their understanding of what teaching and learning consist of. Their preconceived notions might further discourage flexibility in the acceptance of other teaching approaches. It is also possible that dislike of any new application is related to its unfamiliarity and its level of cognitive challenge.

As has been previously mentioned, the promotion of reading has been one of the major preoccupations in educational reform in Taiwan, and the activity of reading in the Mandarin curriculum stresses enhanced competence in recognising characters and reading comprehension. Teachers are expected to teach the students 'how to read a book' by providing them with different reading strategies and tips. As Beach (1993, p. 3) argues, "teachers' own theories of *how* text means influences their daily practice". He based this conclusion on the analysis of three high school teachers' theories of literature instruction. According to my findings, teachers own theories of *how* text means did influence their practice in literacy teaching, and the extent of their willingness to accept the new approach. For example, my findings imply that during the reading process, the students were expected to capture the author's intention, specific aspects of the text - setting, character, plot, language, theme — and the whole meaning of the texts, rather than create their own interpretation (see Appendix 3: Section 5). Additionally, in

order to present a secure learning achievement, it is understandable that teachers focus on the text and on written, formal textual analysis (see Appendix 3: SD Lotus No.5.2). However, reception theory has demonstrated that the process of reading is not one-way, implanting the writer's thoughts into the reader's mind. Instead it should be understood as a mutual process that triggers the reader's own thoughts by reading others' works. As Holland (1975, p130), a prominent theorist in reader-response theory, states, "indeed, the only way one can ever discover unity in the text or identity in selves is by creating them from one's own inner style" (cited in Lavery, 2005, p. 1) . The function of texts, he argues, is to guide the reading by providing the ideas and words that the author presented; actual meaning is shaped by each individual reader's experience, their "*cultural, social, and personal history*", in reading the work (Rosenblatt, 1994, p. 1064, cited in Pantaleo, 2013, p. 133). In other words, as Iser (1972, 1976, cited in Lavery, 2005, p. 1) explains:

the text is a multilayered structure through (which the) reader wanders, constructing projections ('protentions') of new experience and reinterpretations ('retentions') of past experience, and also the texts contain gaps meant for the reader to fill, explaining and making connections within the text.

The process of "making connections within the text" also relates to what Fish (1980) has called the "informed reader," who brings prior, shared knowledge to the experience of reading. This relates to constructivist theories of cognitive development. Bruner (1961) argues that the purpose of education is not to impart knowledge but rather to facilitate a child's thinking and problem solving skills, which students can then employ themselves. The students, therefore, need to construct their own knowledge for themselves. Bruner, like Vygotsky (1978), thinks the role of the teacher is to help a child develop skills through the process of scaffolding in a classroom setting, in which the students are enabled to effectively scaffold each other's learning (cited in Muijs and Reynolds, 2011).

Based on reader-response theory and constructivism, the teachers' role in literacy teaching is to facilitate the learning process by providing instruction about "how to engage in deep reading and thinking" (Pantaleo, 2013, p. 133). Also, through students' participation in both individual and shared activities, the students should be able to collaboratively construct meaning and knowledge in a social context (Muijs and Reynolds, 2011; Pantaleo, 2013) – hence the relevance of drama education as practised in the schemes used in this research.

Although the teachers emphasised the importance of reading comprehension in their literacy teaching and students' learning, their opinions seemed to be paradoxical and demonstrated a misunderstanding of theory as well as personal bias. In the second teaching scheme, most of the teachers were struggling with the learning goal, since it did not 'let the students understand the text', but used the poem to initiate the students' own thoughts. As Lavery (2005) mentions, "reader-response theory and criticism address that the interpretive activities of readers rather than the author's intention or the text structure, explain a text's significance and aesthetic value" (p. 1). However, this does not mean the reader can totally neglect the structure of a text or the author's ideas within the reading process. By contrast, as Fish (1970) argues, such inconsistency - what readers read first perhaps contradicting what they subsequently re-read - only shows that "they are experiencing a certain kind of text, not that they are misconstruing its true structure or its' author's intention" (cited in Lavery, 2005, p. 2). Also, according to Rosenblatt's (1978, p. 14) transactional theory of the reading process, construction of meaning "involves both the author's text and what the reader brings to it" (cited in Pantaleo, 2013, p. 126). In addition, according to Swaby's (1989) opinions on reading comprehension, she refers to the four main types of comprehension subskills: literal comprehension, inferential comprehension, evaluative comprehension, and critical comprehension skills (cited in Thompson, 2000, p. 4). These four types of comprehension subskills address the importance of the combination of literal understanding and the reader's prior knowledge with the forming of personal opinions based on communicating information in ways that correspond to Bruner's and Vygotsky's theories.

Such misconceptions in literacy and the teaching of reading necessitate more information and further investigation to examine completely. However, based on the findings in this study, the misconception is most likely attributed to a lack of relevant training. As mentioned in the introduction chapter, 40 percent of teachers in Taiwan have not received the appropriate training in how to teach reading. Furthermore, other external factors, such as a shortage of time in teaching and outcome orientation/desired outcome from school and parents, led the teachers to apply approaches that they were most familiar with and which could immediately lead to unified and ‘correct’ answers from the students.

c. Time and Workload

As Hargreaves (1994, p. 15) states, “time is a vital issue for matters of change, improvement and professional development”. Indeed, ‘shortage of time’ did become one of the major problems that appeared throughout the whole teaching process and later professional development in this study.

Change is a process (Fullan, 1982; Hargreaves, 1994; Thomson, 2010), but it is also a product (Thomson, 2010). This notion indicates that the purpose, process and outcome of change are inseparable (Thomson, 2010) and also implies that the process of change requires time. Different time issues arose from different factors. Firstly, the teachers’ work was restrained by four interrelated dimensions of time – ‘*technical-rational time*’, ‘*micropolitical time*’, ‘*phenomenological time*’ and ‘*sociopolitical time*’ (Hargreaves, 1994). In this study, the teachers agreed to a commitment to bring about an innovation in their literacy teaching. However, the fixed timetable - ‘*technical-rational time*’ - and overwhelming classroom work time in the elementary school teacher’s schedule - ‘*Micropolitical time*’ - were constraining influences, as it was difficult for the teachers to find the extra time necessary to make an effort with the innovation, for collaborative work or consultation with other colleagues, or for personal learning and reflection (Fullan and Miles, 1993; Raywid, 1993; Stoll, Earl and Fink, 2003 cited in Thomson, 2010; Hargreaves, 1994). Moreover, there were problems caused by the different subjective views of time held by teachers and

administrative staff –‘*phenomenological time*’ and ‘*sociopolitical time*’ - and the bureaucratic control of the teachers’ workloads.

Educational innovation involves an investment in teachers’ professional learning and development. In this study, in order to introduce the innovation to the teachers and understand the relevant impact of this on their practice and learning, the teachers were required to learn and practise the application of drama techniques in literacy teaching by *experience, reflecting upon, adapting* and *evaluating* their actual practice (Palmer, 1993, cited in Hayes, 1997). The first issue regarding the shortage of time appeared at the very beginning of the preparation stage. Firstly, the teachers were controlled by a fixed time schedule, mandatory curricula and work overload, so that they generally didn’t have much time to learn the new applications and discover how to implement them. Also, the teachers’ were expected to comply with other, multiple innovations. Under these circumstances, the teachers’ work was already intense, thus reducing the time available for relaxation and lesson preparation. Moreover, due to the teachers’ unfamiliarity with forthcoming applications, they had to spend more time on preparation for this innovation, which caused more pressure and became an extra burden.

d. Time and Opportunity to Develop Reflection

There are educational researchers and research results that describe the importance of *reflective practice* (Schön 1983) and evaluation in a teacher’s professional learning and in educational innovations (Dean, 1991; Craft, 1996; Hargreaves and Fullan, 1998, 2012; Day, 1999; Hargreaves, 2003; Sachs, 2003; Forde et al., 2006). A rational condition for the improvement of effective teaching is that teachers should have time to inquire into what they are doing. As Hargreaves and Fullan (1998) state, reflection on action impels teachers to change the context and condition of what they practise, so their practice can improve a lot more. Additionally, Cooper (1984, cited in Wiseman, 1997) describes the four stages in the adoption of innovation: in the first and second stage - *awareness* and *evolution* - the teachers in this study attempted to adopt and identify the innovation, and further involve their personal opinions within

this. In the third and fourth stages - *knowledge* and *usage* - the teachers were required to know how to use or work with the innovation and know how often or when to make use of the new strategies. Furthermore, although ‘process knowledge’ (knowing how) is at the heart of professional work, it is necessary to combine ‘propositional knowledge’ (knowing that) in order to maintain the quality of work (Eraut, 1996, cited in Day, 1999, p. 54). This kind of propositional knowledge is derived from reflection upon direct experience and learnt from other people’s experiences.

The findings are partly consistent with Cooper’s four stages in the adoption of innovations, but there were some factors that could have impeded the teachers’ reflection at the stages of knowledge and usage. Firstly, as a result of inadequate knowledge and competence in drama education, they might have felt they were not capable of engaging in reflective activities. Secondly, the brevity of the research project was unlikely to provide enough time or sufficient opportunity to help them engage in reflective thinking. However, according to the teachers’ statements, shortage of time — the fixed schedule and intensified workload — was the most common and major problem that caused them not to reflect on and refine their teaching. This shortage of time was also identified more broadly as militating against them working on this new practice, getting better at it and looking for further professional development in the future. Teachers’ sense of commitment is both moral and professional (Eraut, 1995, cited in Day, 1999), will urge them to serve the interests of students and develop their practical knowledge in order to improve their quality as professionals. However, the realities of work overload and insufficient time for reflection deplete their energy and potential to engage in new professional learning.

In brief, then, a lack of relevant knowledge and competence in drama education points to a need for long-term, more sustained practice and involvement in professional development. Time and workload issues not only caused difficulties in the teachers’ practice and learning at the implementation stage, but also would evidently, constantly and negatively, affect their future practice and ability to learn and sustain these new applications.

5.2 Teachers' Practice and Learning at school

a. Teacher Professional Development and School Development

Although there are different purposes for staff/professional development, with a variety of content and formats, the general purpose is to “bring about change” – change in professional practice in the classroom or at school level, change in beliefs, attitudes and learning outcomes for students (Griffin, 1983; Guskey, 1986, cited in Hickcox and Musella, 1992, p. 158).

In terms of the purpose of Professional development, some in-service education courses should assist the teacher in making the changes necessary to follow new programmes and policies. However, the teachers in my case studies thought the content of in-service education-courses at their schools did not always prove helpful in the improvement of their teaching. Furthermore, the skills taught could not be readily transferred to their regular practice, since they did not directly respond to the situations they were facing in the classroom, addressing neither a specific school problem, nor an individual teaching problem (see ‘The five purposes of staff development’, Hickcox and Musella, 1992, p. 158).

The new programme's introduction might require some teachers to adjust their practice through professional development or in-service education courses. However, current in-service education provision would likely fall short in this regard, since it does not reflect real working conditions and fails to consider issues relating to teacher autonomy (or lack of it), teacher and school culture, collegiality and different styles of school leadership and management.

Teacher's voice

As Fullan (1982, p. 24-26) notes, “the crux of change is how individuals come to terms with the reality of the change in the context of their familiar framework of reality”. Hence it is important to understand what any change would mean for the teacher and their practice. However, based on the statements given by the school

teachers and administrators, we can observe that it was hard for the teachers to involve themselves in the planning of in-service education programmes and prospective school development. This may be attributed to the following two factors. Firstly, heavy workloads and insufficient time prevented teachers from reflecting upon this topic and being able to make suggestions for school improvement, or their own professional development needs, to the administrative office. Secondly, there were no systematic or well-functioning appraisal systems in the case schools. In other words, the teachers did not have an appropriate channel to diagnose or make suggestions about their developmental needs. The administrators also lacked the tools to investigate the majority of teachers' needs before planning in-service education course. In other words, the manager (administrative officer) and decision makers (head of academic affairs and principal) did not have any systematic way to bring the teachers into the planning for professional development.

It is understandable that the needs of the organisation must in many ways determine staff needs since the teacher is, after all, a member of the school organisation (Woodward, 1991). But this does not mean that teachers' voices should be neglected since, as the people who actually work on the front line, they are "essential to the success of any school restructuring plan" (Barrow, 1984; Barth 1990; Cohn and Kottkamp, 1993; Cuban, 1998; Fullan with Stiegebauer, 1991; Fullan and Hargreaves, 1991; Lortie, 1975; Sarason, 1990, cited in Bailey, 2000, p. 119). Hence, many educationalists argue that teachers, administrators and principals should work together and construct meaning and knowledge collectively and collaboratively. (Lambert, 1998, cited in Harris and Muijs, 2005) Different factors influence teachers' behaviours, since the concept of professionalism implies that they are autonomous individuals and not only creatures of circumstance and products of their working environment (Hargreaves and Fullan, 2012). Thus, teacher professional development should take note of personal, organisational and broader political conditions as the framework of values that informs the work of teachers (Day, 1999). According to my findings, however, the teachers' voices seemed to be neglected due to deficiencies within the school cultures in terms of leadership and collegiality.

The preferences of superiors

As Japanese educator Manbu Sato argues, (2012, p. 42) countries in East Asia, especially Taiwan and South Korea, are endeavouring to reform and modernise education but, in the process, educational purposes have been twisted and warped. In particular, the issue of ‘student outcome’ is focussing narrowly on exam results in order to satisfy parents and the assumed needs of a market economy. The issues here are rather complex.

It is evident from my findings that the teachers were worried about how to present the actual outcomes of the work or the authentic achievements of their students to both parents and managers, even though they also claimed to have observed a change in the students’ learning behaviour in class. These worries could be caused by their own lack of understanding of learning through drama, both theoretically and practically. Secondly, to the issue of presenting outcomes and achievements to parents or superiors could be read as a question about how best to persuade and educate parents and superiors, since this pedagogy is also new to them.

Due to the trend towards outcome and results-based approaches in education, some of the principals, too, chose to follow this approach in order to please their superior officers and parents. This means that principals are interested in innovations that can provide a visible, evident result in student learning outcomes or teachers’ teaching efficiency.

In this sense, as Elliott (1993, p. 54) states,

Education goals are treated as product specifications or targets, learning outcomes becoming pre-specified and standardised, with parents, employers (and students) being conceived of as consumers, and the school as units of production whose performance is regulated by consumer choice related directly to exam scores and league tables (cited in Day, 1999, p. 11).

Furthermore, in Taiwan this phenomenon is observable at all levels, from the regional administrative education office to the school and the parents. Thus, under these conditions, innovation may need to be introduced without administrative support, and teachers might receive support only after producing a positive outcome. This will entail presenting a specified outcome or performance indicator in order to satisfy the principal and the consumer if they are to gain long-term support and collaboration, even though the form of outcome might not be in accordance with the teacher's vision. In short, fear of innovation is not simply a fear of change; it is fear of an extra burden that may not lead to positive support. Thus, there is little incentive for teachers to propose their own ideas.

In addition, the teachers in this study admitted to having already conformed to the social market model, in terms of what students learn and what must be achieved as the outcome of learning. Hence, under these conditions, they are far less likely to have or maintain a proactive attitude toward this kind of educational innovation.

Successful improvement of the school's and teachers' professional development is seen by theorists as an inter-dependent process (Stoll, 1994). Within this process, teachers should have a chance to examine their previous experience, values, and beliefs and reflect on how these shape their teaching. However, given the current school culture, attitudes to collegiality and the leadership style of principals in elementary schools in Taiwan, school development is envisaged as a top down process. The teacher is hardly ever empowered to become involved in the planning and decision-making process. Even though there is a Committee for School Curriculum Development at each school, the responsibilities of the teaching members is to endorse and "rubber stamp" the curriculum schedule and arrangements, including different teaching hours for the teachers based on their duties, which are already set by the academic affairs office.

b. School Culture - Contrived Collegiality

Hargreaves and Fullan (2012, p. 188) have described *Contrived collegiality* as being:

characterised by formal, special bureaucratic procedures to increase the attention being given to joint teacher planning and other forms of working together. It can be seen in initiatives like peer coaching, mentoring schemes, and data-driven team meetings. The administrative contrivances are intended to encourage a greater association among teachers and to foster more sharing, learning, and improvement of skills and expertise. Contrived collegiality is also intended to help deliver new approaches and techniques from outside, into a more responsive environment.

However, *contrived collegiality* provides both positive and negative possibilities depending on how it is used. Moreover, the type of *contrived collegiality* that I encountered in my case schools can be identified as *Administratively Imposed Collegiality* (Grimmet and Crehan, 1992), with the administration imposing its ideas upon teachers who are powerless to critique them. Also, Huberman and Crandall (1983, p. 65) provide further explanation for the teachers' silence and their passive behaviour and attitudes toward bringing about change. Educational changes, they state, are, in this form, brought about by administrative strong-arming "which can and often does, lower the users' initial commitment" (cited in Grimmett and Crehan, 1992, p. 72).

Undoubtedly, "a collaborative culture requires some guidance and intervention, but it does not mandate collegiality and partnership through fear-mongering and force" (Hargreaves and Fullan, 2012, p. 119). As noted above, school development and the school-based curriculum were mainly led by the principal and the head of academic affairs office. The teachers in my study often had difficulty proposing their ideas, or simply kept them to themselves due to a realisation that their ideas and the need for change did not adhere to the preferences of the principal. Moreover, sometimes the teachers and administrative staff would have to yield in obedience to the principal's

administrative discretionary power, and this was an abuse of power that could not only cause the teachers to be hesitant in proposing their ideas for professional development and school development, but also deprive them of the right to direct their own professional development in light of their own perceived needs and interests.

The principal's preferences were seen by some teachers as second in priority to national educational policy, the key determinant of in-service education courses at the schools. As a consequence, teachers at some schools would be forced to attend in-service courses based at their own school, and lose the opportunity to attend other external in-service courses that might actually meet their needs better. These were all reasons why the teachers in this study saw in-service education at their own schools as being non-beneficial to them professionally. We can confirm, however, that the principals did play a vital role in school development and teacher professional development, in the way that they directed teachers' behaviours, values and attitudes toward educational change. Their support would be necessary to help create any context in which my own innovation could take root and thrive.

c. School Culture - Collaboration and Collegial Support

Bringing about change already requires a certain amount of courage and determination, since "the process of change can be accompanied by a mixture of feelings, which include insecurity, uncertainty, and a sense of becoming deskilled" (Craft, 1996, p. 150). Meanwhile, teachers require support when feelings of uncertainty and tension temporarily increase feelings of possible incompetence when taking risks in the classroom (Fullan, 1992, Hall Gammage and Coles, 1993, cited in Day, 1999). My findings show that attempting this innovation did provoke some anxiety in the teachers, especially in the light of a lack of administrative support. Macmillan (2000, p. 59) concludes that, by synthesising the opinions of Hargreave and Fullan, a certain amount of anxiety can actually be "stimulating for people to be creative and to redouble their efforts" (Hargreaves and Fullan, 1998), but it can also "disable people and reduce their effectiveness" (Hargreaves, 1998). Also, coupled with isolation, when no

one can share, discuss or develop a new programme together, and faced with the negative attitudes of peers, problems will become exacerbated.

“Peers are the strongest source of innovation”, states the Mckinesey report *How the World’s Most Improved School Systems Keep Getting Better* (Mourshed et al. 2010) and *Closing the Talent Gap* (August et al. 2010). There was one significant example of this happening in one of the case schools, in which two grade 3 teachers were both involved in this research project. They claimed that support from and discussion with each other reduced their anxiety and led them to have more confidence and certainty in what they were trying to achieve, as well as helping to find the best way of achieve it. A collaborative culture and collegial support between these two teachers was built on trust, respect, and sharing the same practice and same value-commitment to bring change to their literacy teaching.

All the teachers in this study recognised the importance of collegial support and the need for teachers who can share the same ideas, thinking, practice, and feelings of apprehension. In this way, colleagues can work together in processes of learning and change. Nonetheless, they all realised it was hard to persuade colleagues and was unacceptable to force or impose changes upon them.

In reality, a shortage of time and the burdens of a heavy workload decrease the opportunities for teachers to work together. However, Hargreaves and Fullan (2012, p. 118) argue that “collaborative cultures don’t happen by themselves”. Therefore, appropriately contrived collegiality can be a useful means to kick-start collaborative relationships between teachers; for example, the principal could provide the support, facilitate and create opportunities for teachers to work together, such as arranging activities more tightly around teaching and learning, and providing the time and opportunities for teachers to converse with each other (ibid). However, as previously mentioned, collaborative cultures in these case schools tended toward a model of mandated collegial support and partnership, rather than one in which the teachers actively developed their own professional culture or set up their own, professional learning community.

In addition to the established in-service education course based on the national educational policy and the courses set in school by the administrators, there is another in-service education or collaboration activity present in elementary schools in Taiwan: the *Professional Learning Community*. Hargreaves (2003, p. 133-134) states:

Professional Learning Communities are ‘where teachers work together and consistently focus on improving teaching and learning, and use evidence and data as a basis for assisting classroom improvement effort and solving whole school problems.

Hence, professional communities are not only seen as a means to develop teacher’s capacity for inquiry, improvement, and change, but have also been used as a strategy to implement external reform (Hargreaves and Fullan, 2012).

The formation and operation of this community functions differently at each school and depends on the different school environments in Taiwan. Generally speaking, a professional learning community is formed by a group of teachers who are most likely to share the same values and interests in the same learning areas or subjects, working with the same age of children, or share a passion for particular research projects. Furthermore, in one school there could be several different groups of teachers who make up the professional learning community. However, in reality there were only two existing professional learning communities within the four case schools. Although professional learning communities were formed by the school teachers, their subjects were still following the mainstream of educational policy or the principals’ preferences. For example, in JD case school, the subject of the instruction of reading strategies was following the educational policy and the principal’s preference, while physical education - folk dance and dodgeball - corresponded with the principal’s educational forte. Moreover, it is also of note that in JZ case school, the subject of the school’s reading activity followed the national educational policy. However, as Hargreaves (2003) notes, “professional communities do not flourish in overly standardised systems which severely restrict teachers’

discretion for decision-making and self-initiated change” (p. 185).

In view of Day’s (1999) study into the factors affecting teachers’ commitment, aside from *colleagues* and *leadership* there is a third factor that has been revealed in my study. This study not only provides more empirical proof of the relationship between the teacher’s commitment and collegial support, but also responds to the voice of the teachers claiming that pressure from their peers will reduce their commitment and passion for innovation. Additionally, a school’s culture will affect and be affected by its leaders (Day, 1999). Contrived collegiality can bring about positive or negative effects on collaborative relationships between teachers and their professional development. Apparently, once again, in a context that is intended for teachers to take the lead, the principal’s excessive intervention can mean that teachers are effectively discouraged from implementing their own ideas.

Subsequently, the key to successful innovation at school level must at least lie in part in giving teachers power and encouragement to find the strength, commitment and determination to become professional educators. Despite all of the difficulties discussed above, there were still some encouraging signs from what the teachers intimated to me. They voiced an interest in looking for other ways to enhance their capacity in the application of drama education by attending outside in-service training. Also, they most definitely believe that they can still be the seeds of change, and maybe one day, by sharing their experiences and showing improvements both in pedagogy and in student learning, their colleagues could be influenced.

6 CONCLUSION AND SUGGESTIONS

There are a number of conclusions and suggestions I would like to draw, based on the findings and subsequent analysis of the discussion.

6.1 The Teachers' Opinions about Picture Books and Drama Education in Literacy Classes.

Picture books were commonly used by teachers in this study. The participants' reasons for using the picture books were: 1) the content or particular issues in the books being useful as teaching material and the content, language and illustrations being able to provoke and cultivate the students' interest in reading, 2) the use of a particular book was agreed upon as common, supplementary reading material at the schools, it being accessible to both teachers and students. Additionally, there were many relevant in-service education courses regarding the application of picture books in literacy teaching which urged teachers to utilise picture books with different approaches and activities.

In contrast, the application of drama education, including with picture books, was an educational innovation for the teachers, students and schools in this study. As mentioned in the introduction chapter, the majority of teachers in Taiwan have never received any relevant training in drama education within their pre-service education. Hence, with this concern, three initial in-service workshops were provided as a series of continuing interventions. However, as Baldwin and Fleming (2003) found among teachers in the UK, due to the lack of relevant training in their pre-service and in-service education, the teachers in this study felt a lack of confidence when it came to applying drama education strategies into their teaching. This new attempt to encourage the application of drama education and picture books in literacy classes impacted differently on teachers and their students, in both positive and negative ways.

In relation to issues pertaining to insufficient professional knowledge and competence, a different set of issues and problems were highlighted by the teachers. Firstly, unfamiliarity with the application of drama approaches led to time-consuming and uncertainty during the preparation. Secondly, uncertainty continuously caused feelings of anxiety in the implementation stage, such as teachers not having the competence to give their students appropriate demonstration and feedback. In other words, the evidence gathered from the teachers shows that the students' positive change intensified their belief in the new approach and reinforced their motivation for change in their pedagogy, but their failure to get the students to engage in the learning process made them feel frustrated and guilty. Thirdly, as a result of their lack of specialised knowledge and competence, the teachers felt unable to engage in reflective activities to further refine their teaching.

Undoubtedly, there were still other factors that could impede or assist teachers' motivation for change, such as personal experience, personal tendency, personal conceptions of literacy teaching and learning. However, anxiety brought about by new developments has been identified as a negative effect which can reduce teachers' commitment and motivation for change, especially when they feel overwhelmed with their current workloads. In other words, even though the teachers in this study were aware of the need for and willing to bring about change in their literacy classes, their lack of training and professional knowledge in drama education was still the major factor that had the most direct impact throughout the teaching process.

Further issues which were seen to impact on teachers' commitment to change include insufficient time and inflexible timetabling, the response of other staff to the proposed innovation, supplementary support with curriculum planning or curriculum integration and professional development through school-based in-service development. Moreover, this study has shown that these factors transform other vital influences on the teachers' attitude and behaviour when deciding whether to continue to apply drama education or to select other teaching approaches for the literacy class. This also indicates that, when introducing drama in literacy teaching, the first consideration should be to initiate teachers

and ensure that they are well supported, for example through useful resources that meet their needs and sustain their interest.

6.2 The Needs of Professional Development and Support

a. Professional Development

Based on the evidence, the application of drama education and picture books in literacy teaching can be an educational innovation for the teachers, students, and schools. However, the lack of professional knowledge and competence was not only a vital obstacle to teachers' practice in the application of drama in their literacy classes but the factor that impeded on the teachers' motivation for change. Hence, it is important to ensure that relevant short courses are integrated within an overall framework for in-service development in drama education so that they meet long-term goals and have regard for mechanisms such as school sites, local educational authorities or other higher education organisations. This will provide systematic follow-up support for teachers. It would also meet the teachers' preference for training through school-based in-service education and support from the school site. Benefits of this would include teachers not needing to spend extra time travelling on top of a heavy workload, and the school-based in-service education course could provide a forum for teachers to share their values and interests. This allows them the opportunity to form a group or initial form of a professional learning community.

Furthermore, a series of in-service sessions over a period of time would have more impact than one-off training. A long-term course will provide the teachers with opportunities to obtain and build up a complete knowledge and competence. In addition, a long-term course would allow teachers to have continuous, regular opportunities for reflection 'on' and 'about' their own practice and be able to make the appropriate links between theory and practice.

b. Supplement of Teaching

Taking into consideration the findings from the enquiry with the teachers in this study, I found the best way forward would be to insert the teaching plan that uses drama activity into the existing textbook as an optional approach with appropriate activities. This could then help teachers to save time and effort in planning suitable lessons. In addition, the teaching plan could be used to introduce drama education as an alternative method for other teachers, who may not be aware of the method, to employ it in future classes if they wish to do so.

c. External Support

It would be beneficial to teachers if they were to receive external support from higher education institutions and education organisations, such as the University of Education and Teacher Education Institution. This support includes professional development – both pre-service education and in-service education. Having acknowledged that the development and application of drama education is still in its initial stages in Taiwan, we can nevertheless confirm that a lack of expertise in current practice should be addressed by drama education practitioners and higher education institutions. Secondly, higher education institutions and teacher education institutions should provide various sources of information and in-service education for teachers. Additionally, awareness of the future needs of the teachers should be raised as a result of teachers' self-development and through working in partnership with them.

6.3 The Implications of Teachers' Professional Development

a. The Teachers' Practice at School/Community Level

According to the literature on the implication of teachers' professional learning and development examined in the literature review, issues of moral and professional accountability provide a key motivation for teachers' professional development and commitment to change (Eraut, 1995; Day, 1999). The teachers in this study claimed that they were willing to learn and bring the new method into their teaching pedagogies which was their reason for deciding to become involved in this study. These beliefs that a difference could be made to children's lives were derived from just such a sense of accountability. However, there are still other factors determining teachers' professional development, such as professional life- personal life balance and career phase; working conditions and workload; school culture and collegiality; leadership and whether it is conducive to a collaborative environment; and mutual support from administrative sites and colleagues (Hargreaves, 1994; Day, 1999; Hargreaves and Fullan, 2012). In considering the literature on teachers' professional development and also the evidence revealed in this study, working conditions and school culture can be seen as vital issues in matters of the successful implementation or otherwise of an educational innovation. Although teachers can be seen as key agents for educational innovation in these schools (D. Hargreaves, 1998; Sachs, 2003; Thomson, 2010), the organisation also needed to provide a supportive environment and make an investment in the teachers' professional development if change was to occur.

Changing economic, social, and intellectual conditions appear everywhere in the field of education and impact on educational innovation. Inevitably, it seems that teachers must conform to the social market model (Day, 1999). Hence, the increased knowledge and the new social complexities have not only changed the nature of the teacher's work (Wideen, 1987; Hargreaves, 1994; Day, 1999) but have also led to work overload, caused by pressure from parents and bureaucrats (Hargreaves and Fullan, 2012).

The challenges that the teachers in this study were faced with when implementing drama in literacy teaching were as follows. Firstly, the strict content and schedule of the national curriculum already imposed upon the teachers in this study led them to return to more familiar and convenient approaches in order to achieve the learning outcomes. This is because the teachers did not have sufficient time to reflect upon their teaching and also had to abide by the trend of an outcome-based approach. Despite the criteria of student learning outcomes proving a controversial issue, the teachers in this study still felt they needed to conform to this in order to meet the desires of the school principals and parents. The presentation of student learning outcomes is, therefore, a key point if this innovation is to be continued and embedded. If it does not become a part of school development, the seed of innovation and the teachers' motivation will be killed at this early stage, since the teachers are likely to give up without administrative support or the acceptance of their superiors.

Moreover, this study found that school culture affected both school development and teachers' professional development. 'administrative collegiality' is a type of collaborative school culture that weakens the willingness of teachers to propose innovations or request that their professional development needs and in-service education at school are met. The teachers all admitted that there is a demand for drama education training. However, they believe that this would not be of the first concern for the administrative superiors within the school. Moreover, this kind of power diminished their willingness to seek other appropriate in-service education courses outside their own schools.

The promotion of professional learning communities would appear to be the best way for the teachers in these schools to develop in ways that could meet their personal wishes and needs. Unfortunately, however, this form of professional development is still very much dependent on an individual school's culture.

b. The Teachers' Response to the Innovation - New Challenge and New Role

Well-intentioned change devices should respect the teachers' perspectives, promote their professional development, support their efforts and build up a collaborative working environment. However, as Hargreaves (1994, p. 3) described:

When many administrative devices of change do not undermine the teachers' own desire in teaching, professional development can be turned into bureaucratic control, mentor *opportunity* into mentor *system* and collaborative cultures into contrived collegiality. Many administrative devices of change do not just undermine the teachers' own desires in teaching but threaten the very desire to teach itself.

Under these conditions, it is not necessary for teachers to heroically overthrow the whole social and educational system. What is needed is *renewal*: the development of a powerful teacher leadership in order to lead innovation and improvement in schools, such as starting and spreading new projects; finding colleagues who can create something exciting collaboratively; receiving resources for change that sometimes go directly to the teacher and not always via the superintendent and then the principal; being part of high-level conversations where the teacher can come across as being as smart and confident as the principal or the policy maker; being open to change, but not exploitable by fashion; managing upward and challenging the system when you have to, so that you can help your students (Hargreaves, 1994; Harris and Muijs, 2005; Hargreaves and Fullen, 2012). In order to successfully bring about a gradual change in teachers, school culture and systems, time is required for the process to take place. However, since teachers are part of school culture, they are able to take a more active role as leaders of reform through the use of professional judgment, rather than becoming passive followers. This idea should not just be employed in the attitude of teachers towards difficulties while bringing about new approaches, such as the application of drama education in their literacy teaching; it should be a general feature of their work in order to maintain their professionalism.

The overall situation appears to be worsening for teachers who are attempting to be innovative and apply drama education in literacy teaching. However, there is still a solution for this type of situation. Inevitably, the teachers may be under pressure and may face difficulties in making changes to their external environment, but in actual fact, all educational changes are supposed to begin with the interaction between teacher and learner. A teacher can still maintain their autonomy in the classroom by following their instincts, maintaining their commitment as teachers and their professional obligations to allow for growth and improvement. Eventually, even though administrators cannot provide sufficient support, if the teachers' motivation and beliefs are strong enough, they will still endeavour to find new ways to conduct their professional development and to enhance their teaching capacity.

6.4 The Value of this Research

Educational reform, school development, school improvement and teachers' professional development and educational policies all rely upon certain assumptions concerning the path to the quality of teaching and students' success. Any new program and initiative intended to impact on the nature of teachers' work should aim to maintain teachers' commitment and produce both teachers' and students' achievement.

This study presents an opportunity to increase our understanding of the various forces acting on teachers' practice and learning, as I introduced a group of experienced Taiwanese elementary school teachers to a new methodology to complement their existing literacy teaching. By exploring the perspectives of the teacher participants in relation to their actual working lives, the teachers were able to articulate the context within which they experience teaching and learning, expressing their responses to the innovation, both positive and negative. Besides this, the study provided me with a complete understanding of the impact of my intervention on teachers and provided me with credible accounts to inform the research process.

As Hayes (1997, p. 85) has argued:

Teachers, being at the bottom of the educational hierarchy, have long been ignored or represented as statistics in research.

Also, Bailey (2000) points out those teachers' perspectives have been a missing factor in the development of innovations. As a front line elementary school teacher in Taiwan, this is the time and opportunity to speak on behalf of teachers, since our perspectives on change are frequently ignored, and the content and the processes of change are also not in our hands.

I hope that, by sharing my story of attempting to introduce drama education to a small number of teachers in Taiwanese elementary schools, I may provide other researchers, school administrators, principals and policy makers with the opportunity to listen more respectfully to teachers and to consider including them as an integral part of the process in any kind of educational innovation, not just in drama education. Equally, this study points to the need to provide appropriate support to teachers, taking into account the realities in classrooms and schools and the need to facilitate better working relationships and educational environments to meet both teachers' and children's actual needs.

As previously mentioned, there is a huge gap that needs to be filled by drama education practitioners and higher education institutions. By learning through teachers' inquiries such as this, possibilities can be explored to assist in teachers' self-development by working in partnership with them. Ideally, I would like to use these findings as a framework to facilitate substantive change in teachers' learning and practice by developing a variety of drama workshops to conform with teachers' professional needs and working lives. In addition, I aspire to create new options for drama activities and materials in partnership with teachers which could be of assistance in literacy lessons.

6.5 The Limitations of the Study and Recommendations for Future Research

Although this body of research has hopefully offered some valuable insights into issues surrounding teacher development in Taiwanese elementary schools, it has its limitations.

Firstly, it only offers insights into the early part of the teachers' learning journeys and has not tracked their later responses to the innovation, and how it impacted later on their practice if indeed it did so at all. Hence, future work would, therefore, be necessary to determine with certainty the exact points at which the strategies and plans succeed or fail and what further interventions or support would help sustain such an intervention.

Secondly, the design of the present study is intended to reflect the teachers' practice and learning at both classroom and school/community level and then to link the relationship and dynamic between the two levels together. However, this study only emphasises the teachers' perspectives and behaviours in responding to the new application and does not really penetrate the very important areas of the principal's and administrators' attitudes to the aims of the innovation. Datnow (2000, p. 131) has noted:

A teacher-centred approach may be fundamental to a successful school, but it has some limitations since teachers' learning, educational policies, social expectation, school culture, collegial support are all working and effecting mutually.

Hence, a further study could attend more closely to how a school organisation or collaborative culture might go about introducing an innovation such as this.

In conclusion, while we certainly cannot generalise the results of this study to the greater population of elementary school teaching in Taiwan, it has provided

valuable insights that might drive us to question what is valued by teachers when drama education in literacy teaching is put into practice. I hope that this study will enable me to lead further innovative programmes in Taiwan with a more sustained impact, and may encourage other researchers to carry out further studies to improve the standards of teachers' professional development.

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Appendix 1

Section 1: Teaching Scheme One

Lesson Title: I've become a fire-breathing dragon

2 Sessions Time: 40min/ per session

I've become a fire-breathing dragon- Session 1

教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes "
<p>Warm up Activity: Mr. Mosquito Potai</p> <ol style="list-style-type: none"> 1. The teacher uses the slides to introduce Mr. Potai, a mosquito with magical powers and who likes to sting anyone that gets angry too easily. 2. Drama game: I don't like to get angry, but [name] likes being angry. <p>Everyone stands in a circle, and the teacher selects one student to be Potai, and asks Potai to stand in the middle of the circle. Potai uses his/her eyesight to target one of the students, and steps towards them. The target has to call out: "I am not angry, but [name] likes being angry." before Potai approaches her/him. Then Potai must turn around and walk towards the named student. The named student must then call out "I am not angry, but [name] likes being angry." If one of the students does not react quickly enough, they are caught by Potai, and that student would then be Potai.</p>	5	The story of Potai	Listening

<p>Activity Three: Extended Activity - Comic Strip</p> <p>The teacher asks the students to create a comic strip with a dialogue/monologue on learning sheets showing the life they imagine Arkuli has after becoming a fire-breathing dragon. Students can complete the activity in their own time, but they must bring it back next class.</p>		<p>Learning Sheet (1)</p>	<p>Writing</p>
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I've become a fire-breathing dragon- Session 2

教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
<p>Activity One: Reviewing the Story Together</p> <ol style="list-style-type: none"> The teacher leads the students to review the story: What happened to Arkuli? The students show their comic strips to the class and tell the class about the difficulties Arkuli experiences, in their own words. <p><i>Alternative activity:</i></p> <ol style="list-style-type: none"> Children move normally around the class, but when teacher calls out “stop”, everyone must stay where they are and transform into a fire-breathing dragon and hold that pose. The Teacher walks around the class and taps one of the student’s shoulders. When the student is chosen, they must start act as if they are the fire-breathing dragon, showing in action and using words to explain what troubles they are experiencing? 	10		Listening, Speaking
<p>Activity Two: OMG! Arkuli is coming!</p> <p>2-1 Read p. 26-p. 35: Arkuli is trying to stop breathing fire, but he ends up making things worse.</p> <ol style="list-style-type: none"> Arkuli is coming: <ol style="list-style-type: none"> A group discussion of the types of difficulties that Arkuli cause for the people in the village? <p>Questions:</p> <ol style="list-style-type: none"> Where has Arkuli been? And what happened while Arkuli was there? Where could Arkuli have gone? And what might have happened when Arkuli was there? <ol style="list-style-type: none"> The teacher selects 4 or 5 different locations from the locations mentioned in the book, or the locations the children point out from the previous discussion and writes the name of these locations on the board. The teacher then 	10	Slides P.26-35	Listening, Speaking, Reading Comprehension

<p>asks the students to select one of the locations in their mind, and think about what they do when they are in this place.</p> <ol style="list-style-type: none"> 3. Ask the students to move around the class again, but when the teacher calls out stop, the students must stop walking and start performing the action that they imagined they would in that place. 4. In the second phase, the teacher selects some of the students to show their action, and encourage the other students to guess where they are and what they are doing. 5. The teacher groups the children who choose the same place together and places the different groups in different spaces around the classroom. When the teacher points to one of the groups, that group must perform the action they would do in that particular place, such as swimming in the swimming pool. 6. Following the questions, the teacher asked what their reaction was when the fire-breathing dragon was coming to their place? The teacher then asks each group to discuss this question together, and imagine what they now do when Arkuli is coming. 7. After a group discussion and short rehearsal, each group stays in their place. When the teacher calls out: “in the forest, the people...” the forest group must perform as if they are the people living in the forest. However, when the teacher calls out: “But one day, the fire-breathing comes to the forest and then...”. That group must now act out their reaction, to show the difference between when there is no threat of Arkuli, and then when there is the threat of Arkuli. The teacher can act as Arkuli and stomp toward the group, or select a volunteer to act as Arkuli. 			
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<p>Activity Three: Consultant (Mental of the expert)</p> <p>3-1 Read the last part of the story: how did Arkuli solve his problem?</p> <p>3-2 Although Arkuli solves his problem, what must he do in order to prevent this kind of thing from happening to him again in the future. What is the best way to control his emotions? The teacher uses these questions to lead onto the next activity.</p> <p>3-3 The teacher acts in the role of Arkuli, and the students are Arkuli's consultants. Arkuli seeks useful advice from the students.</p> <p>3-4 Clinic time: The teacher (acting as Arkuli) lists the advice and recommendations on the board, and discusses this with the students (consultants). Meanwhile, the teacher also answers any of the students' questions, or leads the children onto other issues or questions which may be raised by unique and different interactions.</p>	20	<p>Slides P.36-45</p> <p>Learning sheet (2)</p>	<p>Listening Speaking Reading Comprehension Writing</p>
<p>Extending the Activity: The Advice List for Arkuli</p> <p>The teacher distributes the learning sheets to the students, and asks them to write some useful advice for Arkuli. The teacher then shares this information with Arkuli.</p>			

阿古力的煩惱




阿古力變成噴火龍後，不但燒掉了鄰居的房子，也不能好好刷牙，好不方便呀!如果你是阿古力，突然某一天成為噴火龍，你在生活上可能會遇到哪些不方便呢?請把你所能想到的情形，畫在下面的框框中，並加上對話。

Learning Sheet (2)

阿古力的情緒管理諮詢診療建議單

報告醫生，有隻怪獸前來諮詢，下面是牠的基本資料。牠每問個問題都會一直噴火，還請醫生詳細列出他的病癥，並對症下藥。

	<p>諮詢人資料：</p> <p>姓名：阿古力</p> <p>生日：白堊紀 八月九日</p> <p>生肖：屬 龍</p> <p>年齡：好多歲</p> <p>體重：兩百一十五公斤</p> <p>地址：古怪國 歡樂村 一百十號 一樓</p> <p>電話：5858568</p>
病 徵	
<p>1. 愛生氣</p> <p>2、</p> <p>3、</p>	

情緒管理診療建議單

1.

2.

3.

Section 2: Teaching Scheme Two**Lesson Title: Shadow****Time: 40min/ per session****Two sessions****Shadow- Session 1**

教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
<p>Preparation: Warm Up Activity Activity 1: Read and Talk</p> <p>Read a section of the text, P.1-10, to the students as the slides are shown. (Make sure to read with music and rhythm.)</p> <p>Discussion: discuss the following questions and find the answers in the text.</p> <p>Question:</p> <ol style="list-style-type: none"> 1. Why is the shadow a prowler and a dancer? 2. Why is the shadow blind? Why is the shadow mute? 3. And Shadow also is.....? <p>(Use these questions as a bridge to the next activity.)</p>	5	<p>Slides P1-10</p> <p>Music: Poulenc's Rapsodie nègre</p>	<p>Reading Comprehension Speaking Listening</p>
<p>Activity 2: Shadow and I (p. 11-16)</p> <p>2-1 Mirroring: Using the previous discussion as a starting point, asks: "Why is the shadow a prowler and a mute?"</p> <p>The teacher divides the students into small groups of two or three, and names each student in the group A, B, and C. A is the leader, B and C are act as the shadow. When The teacher calls out: "Light on!" B and C have transform into A's shadow and mimic and mirror A's action. When the teacher call out "Turn off the light!", Everyone must stop. The next time the teacher calls out "Light on!" B acts as the object, and A and C are the shadow.</p> <p>(At first, the teacher can ask the the students to use a still image to present.)</p>	10		

<p>2-2 Shadow in Motion: Review the last activity, share the thoughts and discuss the communication between the people/object and the shadow.</p> <p>The teacher reads the text from P.11-16 and acts out the meaning of text/words, (especially the verbs) with different tones, pitches of voice, sound effects, and different gestures or actions.</p> <p>Ask the students to repeat each line with the teacher, as the teacher reads. After having done this, the teacher can point to a single line and ask for individual volunteers to read the lines in the same way.</p> <p>Encourage the students to discover what the teacher has been doing with the text/words and why the teacher is doing this. Afterward, using this discussion as a start point to explore the meaning of the text (the communication between the shadow and the objects.)</p> <p>Find the verbs in the text. After discussing the meaning of each verb, the teacher asks the students if there are any other ways to represent the meaning of the words.</p> <p>The teacher can use a single line, and ask for individual volunteers to use their own way to represent the meaning of the text/verbs.</p> <p>The teacher gives each group one verse and asks them to create their own way to perform the meaning of text/verbs.</p> <p>Text One: (p. 13-14)</p> <p><i>On its nightly path it often gets bumped, trips again and again, and each time sprawls its full length on the ground But it does not cry out It has no voice.</i></p> <p>Text Two: (p.15-16)</p> <p><i>Shadow is a fall</i></p>	<p>15</p>	<p>Slides P11-16</p> <p>Music: Poulenc's Rapsodie nègre</p> <p>Music: Poulenc's Rapsodie nègre</p> <p>Instruments: woodblock : maracas Sleigh bells</p>	<p>Speaking Reading Comprehension Writing</p>
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<p><i>They say also that it is the mother of all that crawls, of all that squirms. For as soon as the sun comes up, here are the shadow people, breaking loose, unwinding, stretching, stirring, branching out, teeming, like snakes, scorpions and worms</i></p>		<p>claves triangle castanet guiro</p>	
<p>Activity 3:</p> <p>3-1 Discuss if there are any different verbs that can be used in the place of others?</p> <p>3-2 Find the alternative verbs and write them down on the learning sheets after class.</p> <p>3-3 Ask the students to think about where they can find the shadow, and how the shadows can show themselves in different ways and shapes, in different places and scenes.</p>	5	<p>Learning Sheets</p>	<p>Speaking Listening Writing</p>

Shadow- Session 2

<p style="text-align: center;">教 學 活 動 Teaching Activities</p>	<p style="text-align: center;">時間 Time (Min)</p>	<p style="text-align: center;">教學資 源 Supplements</p>	<p style="text-align: center;">學習效果 Learning Outcomes Assessment"</p>
<p>Warm Up: The Dance of Shadow</p> <p>Review the previous activity and the text that that was analysed, and write down the verbs that the students have learned on the board. Also ask the students, whether there were any other interaction between a shadow and different objects.</p> <p>Ask the students to walk around the classroom in time with the music. When the teacher calls out “The dance of shadow!” everyone has to stop and show the action of the verb they want to demonstrate. This activity can be played three times, and the students can choose two or three different verbs to perform an action for.</p> <p>(The students can use the verbs they learnt last time, or choose their own verbs. The image can be a still image, and also can be a small motion, but they have to make this motion where they are standing instead of moving around.)</p> <p>According to the location of where the students are standing, the teacher divides the class into four or five groups, and asks the students to choose the one verb which they feel most comfortable with and they are confident to present. When the teacher points to the first group, the first group of students has to act out their verbs in front of the other groups.</p> <p>The teacher can choose a specific individual or select a student at random, and ask what they are presenting, or encourage the other children to ask the performers.</p>	<p>5</p>	<p>Music: Poulenc’s Rapsodie nègre</p>	<p>Speaking Listening Reading Comprehension</p>

<p>Activity 1: Where is shadow?</p> <p>1-1Teacher uses the following question to draw out the next activity, such as giving the personality to the shadow and building out the stage setting/scene for the next activity.</p> <p>Question:</p> <ol style="list-style-type: none"> 1. Who is shadow? She/he is blind and deaf, but also....? How is his interaction between people? Do you think they are a good or evil person? 2. Where you can find the shadow? What does the shadow look like when you see her/him? 	10		Speaking Listening Reading Comprehension
<p>Activity 2: Whoosh</p> <p>Get the class to sit in a half circle and face the projector screen. The teacher holds a stick and stand in front of the project screen. When the teacher holds the stick and read the text from the slides, the students can walk into the middle of circle and transform into the characters based on the text. However, when teacher says” Whoosh,” all the students have to return to their seats.</p> <p>Note:</p> <p>The teacher can walk around the circle as her/his eyesight to point out the students who are willing to join the performance. By this way, the teacher can be able to manage the tempo of the story and keep the class in the well-ordered situation.</p> <p>The teacher holds the stick high and reads the text from P.17-35, but the teacher can stop reading or pause between each verse/phase.</p> <ol style="list-style-type: none"> 1. Verse1 (p. 17-22) who is shadow? 2. Verse2 (p. 23-28) where you can find shadow during the daytime? 	10	<p>Music: Poulenc’s Rapsodie nègre</p> <p>Slides P17-35</p>	Listening Reading Comprehension

<p>3. Verse3 (p .29-34) Where you can find the shadow at nightfall.</p> <p>Note:</p> <p>When some phrases do not indicate the actions, the teacher can call out“Whoosh!” in order to ask the students to return to their seats. Then, depending on the different needs for the verses and phases, the teacher can hold the stick highly and invite the students back into the storyline again.</p>			
<p>Activity 3: Where is the Shadow (Group work in writing)</p> <p>The teacher leads the students to review the whole activity and ask questions, such as who is a shadow? Is the shadow good or evil? Where can one find the shadow?</p> <p>Use the text, from p. 23-24 as a demo/model to create their own text about the shadow.</p> <p>Text 1: (p. 23-24)</p> <p><i>In the daytime Shadow is full of life. It waves with the grasses, Curls up at the foot of trees, races with the animals at their swiftest, nestles behind the elephant’s ear perches on stone, swims along with the fish.</i></p> <p>Note:</p> <p>The Teacher can ask children to create the new text by a group or individual on learning sheets. The text consists of four to five sentence/phases in poem form.</p> <p>The teacher can indicate the students to give the personality to shadow.</p> <p>For example:</p> <p>Replace the word into the brackets and create the new sentence about shadow.</p>	<p>15</p>	<p>Slides P23-24</p>	<p>Listening Speaking Reading Comprehension Writing</p>

<p><i>In the (daytime)</i> <i>Shadow is full of (life).</i> <i>It (waves) with the (grasses),</i> <i>(Curls up) at (the foot of trees),</i> <i>(nestles) behind (the elephant's ear)</i></p> <p>Alternative activity: If there are no time constraints, the teacher can ask each group, using their own text, to create their scene, read it and play it out as a group.</p> <p>End by reading the final page.</p>			
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Slides

Section 2: Teaching Scheme Three**Lesson Title: Water Ghost****Time: 40min/ per session****Three sessions Section 2: Teaching Scheme Three****Lesson Title: Water Ghost****Time: 40min/ per session****Three sessions****The Water Ghost- Session 1**

教 學 活 動 Teaching Activities	時間 Time	教學資源 Supplements	學習效果 Learning Outcomes
1. Imagine the following after ten seconds of rehearsal. Where do you think a water ghost might live? How do you think you become one? What kind of things might you do as a WG? What might make you happy? Discuss what we have seen.	10		
2. ‘Now we are going to hear and act out a very old story about a water ghost – or at least some of it. Then we are going to create a story together about what happened to this water ghost and the people he knew’. ‘Whoosh’ the first two pages up to the point where they become bosom buddies.	10		
3. Why is life so terrible being a water ghost? Brainstorm ideas and in groups create some images as if from a comic book to show the different ways it is miserable. In what ways does it improve once he becomes friendly with Chang? Brainstorm again and each group creates a new image. They then invent narrative to frame and link the two images in terms of before / after he met his friend Chang. ‘Before I met Chang, life as a WG used to be terrible But now’ (CHANGE THIS INTO A WRITING EXERCISE)	20		
4. Design and make a WG badge - HOMEWORK.			

The Water Ghost- Session 2

教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
5. Yu Ti, we tell them, has noticed that the water ghost is not finding any victims so he helps him by letting him know in advance who will be coming to the river the next day. Ask players whom these people might be – why might villagers of different ages and for different reasons come to the river. Choose one of these and list five reasons as to why the WG might feel he should drown this person.	10		
6. Choose one of these and as teacher in role make it very difficult for it to seem ok for this person to be drowned e.g. a woman who comes to do her laundry is a single mother with lots of children and the laundry is the only way she earns any money to feed them.	5		
7. Once we have viewed the short plays ask players to list five reasons why the WG should not drown this person and display next to the ‘should’ list. 8. Players are asked to get into pairs. On their third choice they sit down. A is Chang B is WG. Chang must try to dissuade WG from drowning this villager, WG counters with reasons as to why he should. Teacher then goes round asking children still in role as WG to say if they are being swayed by Chang and if so by what arguments.	10		

教 學 活 動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
<p>9. Then we can do two lines of allegiance. First stand on the line somewhere relative to whether you think WG <i>should</i> drown this villager; then to whether you think he <i>will</i> or not. Discuss these.</p> <p>WRITING HERE. And dop they think the water ghost ought to drown the woman and do they think she will?</p>	10		
<p>10. We then try to stage this scene in a conscience alley type exercise with the teacher playing WG and in the end sparing the villager In pairs show a quick tableau of how Chang greets WG when he calls for dinner the next day after having spared the villager. Thought track what he might say to him.</p>	5		

The Water Ghost Session 3

教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 評量 Learning Outcomes
11. Game – Water Ghosts and villagers (Foxes and Rabbits) Also version of ‘Assassin’ called ‘Water Ghost’. (Alternative Activity)			
12. Look back at the list of villagers we listed before. Select another villager we worked from the list. Say that some time later Yu Ti told WG that this person was going to come down to the river and commit suicide. So all the WG had to do was to let him or her drown. Why might this villager want to take their own life? In threes, players improvise and show a short scene of about ten seconds that illustrates an event in the life of that villager that will help explain why they want to kill themselves.	15		
13. Ask players to look into the future. If this person did not drown, would their life get any better? Players stay in same groups of three to decide whether it would or not and to show a series of moving / talking images from their future life to illustrate what it would be like if they did not commit suicide.			

14. WG goes and tells Chang about what will happen tomorrow – what do children think Chang might say in response? Collect ideas and do a short TiR as WG with the class in collective role as Chang trying to persuade him to actually save this person			
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教 學 活 動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
15. Group discusses issues of friendship and falling out. Is it worse arguing with friends or with colleagues? Why? What about children, do they have problems with arguing with friends?	10		
16. In different groups of three, stage what happens by the river – A is Chang, B is the WG and C the suicide. Chang is hiding and watching as villager approaches the river – take it from there. Then tell them what happens in the story.			
17. Line of allegiance – has Chang been a good friend to the WG? Thought track as to why people have positioned themselves where they have.	5		

<p>18. Players sit in a circle and the teacher goes into role as Yu Ti and introduces himself as the God who is ‘Guardian of the Underworld’. He has offered WG opportunities to ‘pass on’ but he always lets the people live. Say you must decide what to do about this and ask players for some suggestions. Then ask for a volunteer to play WG when Yu Ti calls him. Work on the suspense (perhaps make it seem from your manner that Yu Ti is angry with WG) then finally tell WG that, for their self-sacrifice and humanity, you have decided to promote him in their next life to the status of god of the local city, the city of his good friend Chang. He will have a temple where people will come and pray to him. ‘What do you say to me, WG?’</p>	10		
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教學活動 Teaching Activities	時間 Time (Min)	教學資源 Supplements	學習效果 Learning Outcomes
19. Ask: who does the WG owe this good fortune to? How should WG in his turn thank and reward Chang for his friendship? What do children think? Shall we see what happens in the story?	10		
20. End with a whoosh to show players how the story ends, from where Chang is invited to come and visit the temple. At the end ask them what business they think Chang set up with the money the WG gave him.			

Appendix 2

Section 1: Interview Questions for Teachers/Participants at the First of Phase of Data Collection

General Questions (only for Interview 1)
<p>Q1 What do you think about the application of drama techniques and picture books in literacy teaching?</p> <ol style="list-style-type: none"> 1. Have you ever used picture books in your teaching? If you have, which subjects have you used it in? 2. Have you ever used the application of drama techniques in your teaching? If you have, which subjects have you used in? <p>Q2 What reasons compelled you to be a part of this teaching project?</p>

The difficulties the teachers face at different stages	
Preparation	<p>Q1 What difficulties did you experience at this stage?</p> <p>Q2 What are the causes of these difficulties and why?</p> <p>EX: a. The time consideration/schedule of curriculum.</p> <p>b. Personal consideration/professional knowledge and ability in the application of drama education and picture books.</p> <p>c. Support from the school, colleagues, and administrative offices.</p> <p>d. Other.</p>
Teaching and Implementing	<p>Q1 What difficulties did you experience at this stage?</p> <p>Q2 What are the causes of these difficulties and why?</p> <p>2-1 Lesson planning-</p> <p>a. Lack of relevant teaching training and professional knowledge.</p> <p>2-2 Teaching efficiency and class management-</p> <p>a. Lack of relevant teaching training and professional knowledge → Teaching Strategies/technique and Management technique class→ students learning attitudes and achievement</p> <p>2-3 The capability of the student.</p> <p>2-4 The pressure from administrative offices and colleagues, or parents.</p> <p>2-5 Other.</p> <p>Q3 Students' Assessment</p> <p>3-1 What difficulties did you experience at this stage?</p> <p>3-2 What is the cause of these difficulties?</p>

Self-evaluation and reflection	<p>Q1. Would you supply me a brief statement of your thoughts and opinions in regards to this section of teaching? (The value of picture books and drama education in literacy class.)</p> <p>Q2. Compared to the teaching method you are used to applying, how is this method different for you and the students? (Such as teacher's attitude, the student's behaviour, and the performance in the class or outcome.)</p> <p>Q3. What kind of support or improvement do you consider necessary for more of the next teaching?</p>
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Appendix 2

Section 2: The Interview Questions for the Teacher Participants and the Section Administrators of Curriculum at the Second Phase of Data Collection

2.1 The Interview Questions for Teacher Participants

a. Overall Opinion

Overall opinion of the application of drama techniques and picture books in literacy teaching.

Q1 What do you think about the application of drama techniques and picture books in literacy teaching after involving these three teaching schemes?

Q2 If you are able to maintain a positive attitude carrying on this application, what makes you feel this way? If negative, what makes you feel this way?

Q3 Would you please give me some empirical examples or provide me with more information to support your opinions, such as stating what you have found while teaching in regard to teaching efficiency, students' reactions/attitudes in the class, learning results/assessment and so on?

Q4. What kind of support or resources do you consider necessary for your future teaching?

b. Professional Development and In-service Education

Professional Development

Q1. If you were considering to enhance your capacity in drama education, according to the demands of the teacher, cognitive domain, affective domain, and skills, which domains do you think that must be enhanced?

1-1 In terms of the cognitive domain, which kind of knowledge or competence do you need to enhance?

1-2 In terms of the affective domain, which part do you think you need to improve? 1-3 In terms of skill, which part do you think you need to improve?

1-4 Others

Q2. What kind of model would you employ in order to conduct your professional development and enhance your competence in teaching/drama education ?

<p>b. In-service Education at the school</p>
<p>Q1.What types of in-service education are provided at your school?</p> <p>Q2.When are the events normally held? During working hours and off-work times?</p> <p>Q3. The context and implementation of an in-service education course.</p> <p>3-1 What is the context of the in-service education course derived from while you are planning the course? Such as following the educational policy, the enquiry from school teacher, or the demands/needs of school/course/curriculum.</p> <p>3-2 Following up the last question, at your school, which kind of context is being held mostly? Moreover, why?</p> <p>3-3 According to different course grounds, how do these different contexts of in-service education course are practiced at your school?</p> <p>3-4 What content of in-service education would benefit your teaching or meet your needs?</p> <p>Q4. . Do you think the in-service education at your school is of benefit to your teaching/professional development? If it is, why? If it is not, why not?</p> <p>Q5. What is your expectation in regards to the in-service education at your school?</p>
<p>Professional learning community.</p>
<p>Q1. Can you briefly describe the situation/implementation of teaching learning community or teacher group at your school?</p> <p>Q2. What types of teacher groups are running at your school and how does it operate?</p> <p>Q3. Do these learning communities function well and benefit your teaching/professional development? If it does, how does it? If it does not, why?</p> <p>Q4. If you, through professional learning communities, could benefit on your literacy teaching, what are your ideal forms and functions? Alternatively, according to the present learning community at your school, how might it be improved? Alternatively, what can be done to improve its efficiency? (Between teachers, administrative offices and principal's leadership.)</p>
<p>Support from the administration offices</p>
<p>Q1. What is the administrative offices' attitude toward the in-service education at your school?</p> <p>Q2. Do you have the opportunity to be involved with the planning of the course?</p>

Q3. Is your advice always accepted and valued?

Q4. Do you normally receive the actual support, and what is the administrative offices' attitude towards this while you are planning/doing your own professional development program at your school? (In-service education course/workshop or professional learning community.)

c. National Curriculum and School-based Curriculum

National Curriculum

Q1. According to the difficulties you meet in regard to present curriculum issues, how might they be overcome? Alternatively, what can be done to improve its efficiency?

1-1 What kind of support or assistance can be done by administrative offices and other members at school?

1-2 Other supports or educational policy support from educational authorities and other educational organisation/institutions?

School-based curriculum and integrated curriculum

Q1. What is the basis of which the themes in the curriculum are derived from?

Q2. Curriculum design and decision making.

2-1 Who are the members of the design team/group/committee?

2-2 Who is the leader of this team, and who has the right to make a decision in regard to the trends of school development and school-based curriculum?

2-3 How does the team work?

Q3.

3-1 How would the school-based curriculum be integrated into the National Curriculum?

3-2 How would it function?

Q4.

4-1 When you are attempting to bring the innovation into your class, what is the attitudes of administrative officers and principal towards the educational innovation at the school or what kind of support or assistance can you normally get from offices in regards to the teaching plan and curriculum arrangement at different stages?

4-2 What kind of difficulties do you encounter during the planning process?

Q5. What kind of support or assistance are you expecting to be provided with by the office or from outside of school?

2.1 The Interview Questions for the Section Administrators of Curriculum

a. The Current Development and Implementation of School-based Curriculum at your school

Q1. Where are the themes that are used in the curriculum derived from?

Q2. Curriculum design and decision making

2-1 Who are the members of the design team/group/commit?

2-2 Who is the leader of this team, and who has the right to make the decisions in regard to the trend of school development and school-based curriculum?

2-3 How does the team work.

Q3. How will the school-based curriculum be integrated into the national curriculum?

Q4.

4-1 Can you provide a brief description of your job within this working process?

Q5.

5-1 What kind of support or assistance are you able to provide in regards to the teaching plan and curriculum arrangement?

Q6. What kind of difficulties do you experience during the planning process?

Q7. Evaluation in School-Based Curriculum

2-1 Who is doing this and who is being evaluated?

2-2 What methods are used when conducting an evaluation?

2-3 What is the purpose of conducting the evaluation?

2-4 Will the result of the evaluation be referred to/applied to the school and school-based curriculum?

b.In-service Education at school

The implementation of in-service at your school
<p>Q1 What types of in-service education are provided at your school?</p> <p>Q2. When are the events normally held? During working hours and off-work time?</p> <p>Q3. The context and implementation of in-service education course</p> <p>3-1 what is the context of in-service education course derived from while you are planning the course? Such as following the educational policy, the enquiry from school teacher, or the demands/needs of school/course/curriculum.</p> <p>3-2 Following up from the last question, at your school, which kind of context is, being held mostly? Moreover, why?</p> <p>3-3 Where and how do you get the information/resources, different course grounds from? How you do make enquiries with the teachers?</p> <p>3-3 According to the different course grounds, how do these different contexts of in-service education course be practiced at your school?</p> <p>3-3-1 How do you plan the course or who is doing/deciding on the course plan?</p> <p>3-3-2 What kind of the contexts is contained?</p> <p>Q4. The Way of Implementation in in-service education course at school</p> <p>4-1 What kind of activity is running in the different types of in-service education courses?</p> <p>4-2 What kind of activity is mostly used?</p> <p>4-3 What kind of activity is more popular and accepted by the teachers? Alternatively, what do the teachers feel is most useful?</p> <p>Q5. What kind of difficulties do you experience at the different stages of planning, implementation, evaluation?</p> <p>Q6. The efforts or effects toward the teachers' professional development, school development and students' learning.</p> <p>6-1 Do these courses help teachers to improve their teaching efficiency and benefit their professional development/ School development/ Students learning?</p> <p>6-2 Following on from the previous question, if it works efficiently, then why? If it does not, then why?</p> <p>6-3 According to your observations and experiences, can you point out what affects the teacher's motivation and willingness to participate in the in-service education at your school?</p> <p>Q 7</p> <p>7-1 After each in-service education course, do you consider the feedback from teachers? Alternatively, do you perform an evaluation?</p> <p>7-2 Is the teachers' feedback and suggestions being taken as the basis or reference for the next in-service education planning</p>

Professional learning community:

Q1. Can you briefly describe the situation/implementation of teaching learning community or teacher group at your school?

Q2. What types of teacher groups are running at your school and how does it operate?

Q3. Do these learning communities function well and benefit teachers' teaching/professional development? If so, how? If not, why not?

Q4. If the teachers, through the professional learning community, improve their literacy teaching, what are your ideal forms and functions? Alternatively, according to the present learning communities at your school, how might it be improved? Alternatively, what can be done to improve its efficiency?

Q5. What kind of support can you provide to the teacher in order to meet teachers' needs or what kind of difficulties you might expect or experience?

d. The questions are generated from the teachers' feedback in the last interview

Q1. According to the feedback from the teachers who were involved with my fieldwork, was there a problem mentioned? In your view as an officer, how accurate is this? What is the cause of the problem? What is the possible solution for this? What is your opinion? Alternatively, What is the ideal solution in regards to this?

Q2. What is the attitudes of administrative officers and principal toward the educational innovation at the school or when teachers are trying to bring the innovation in your class?

Q3. When teachers are attempting to bring the innovation in your class, what kind of support or assistance can you normally provide?

Appendix 3

Interview with the teacher participant

Section 1

Number	Participant	Data Resource	Extract
1.1	SD Lotus	Lotus Interview 1	When compared to the text books, the contents and pictures are easier to arouse the students' interests in reading.
1.2	SD Candy	Interview1	The students seem to enjoy reading this type of books and the contents of picture book is easier to be understood by the students.
1.3	YL Hanako	Interview 1	I found the students to show more interest when I use picture books in the reading classes.
1.4	JD Jessica	Interview 1	<p>I am used to applying picture books to structure my literacy lessons. I found that the students are easily more charmed by the stories and the pictures.</p> <p>Students are also seen to frequent the library to borrow the picture books that were used in our class.</p>
1.5	JZ Amber	Interview 1	The majority of books that the students would borrow from the library or take from the bookshelf in the classroom are picture books because of the structure of picture books, which involves colourful pictures and stories.

Section 2

Number	Participant	Data Resource	Extract
2	JZ Amber	JZ Amber Interview 1	<p>Although now I am a class tutor, I have received pre-service training in music education and have been a music teacher before. Hence, I am quite used to applying the dynamic activities in my teaching, especially, in music classes.</p> <p>I was not worried about the class management and order while leading drama activity. Perhaps my personality and my professional training and previous teaching experience make me able (and confident in handing the class to ensure the necessary precautions are taken) to prevent the danger and chaos from happening</p>

Section 3

Number	Participant	Data Resource	Extract
3.1	SD Lotus	Interview2	Firstly, the content of teaching scheme (Shadow) and drama techniques are all new to me. And that is why I forgot to play the background music in the first activity. Also, I was not sure how to master drama techniques precisely, such as giving the students clear instruction, how to teach them to act and alter their acting, and simultaneously facilitating the opportunity for the students to achieve the learning goal. For example, by asking the proper question and providing the appropriate feedback.
	SD Lotus	Interview 3	Although the students were doing better in the second time of Whoosh activity, I still did not demonstrate the ability to provide proper instructions to the students.

3.2	SD Candy	Interview 3	I realised the students did not perform well in Whoosh activity, particularly in the acting part, but I really didn't know how to teach the students the acting. Also, personally I was shy to demonstrate in front of my students.
3.3	YL Hanako	YL Hanako interview 3	<p>In the first part of the activity (Storytelling), in consideration of time, I did alter the length of the story and attempt to bring out the theme straightaway-Fishman's dilemma. It took time to prepare for this part, but it's not difficult to me as narrator. However, I felt it's difficult to guide the students into the role or create the atmosphere of the story.</p> <p>I realised I need to enhance my capacity in drama education in the future, such as encouraging the students to participate in discussion about the activities, express themselves through acting and movement, as well as planning and arranging the drama activity for the class.</p>
3.4	JD Jessica	Interview 2	The content of teaching scheme (Shadow) was new to me and students as well, so it was difficult for me to predict the students' reactions and responses. Also, I was able to run all the activities in accordance with the teaching plan, but I wasn't quite sure of the relationships between the activities and learning goals. And these factors had restricted me from giving clear instructions to the students. My inability and the students' responses did make me feel a bit frustrated.

3.5	JZ Amber	Interview 3.	Honestly, I don't have a clear idea about the application of drama or drama education. However, I definitely know that the students are able to do the better performance in the class, but it is difficult for me to give the students clear instructions since I don't know how to teach them to act, how to make the judgement about students' acting, and what are the standards? Thus, I just let them act out what they thought.
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Section 4

Number	Participant	Data Resource	Extract
4.1	SD Lotus	Interview 2	<p>I don't think I have the ability to alter the teaching scheme right now. Actually, I was afraid that my teaching and the students' performance did not meet your expectation and the learning goals you set.</p> <p>As a teacher, I do realise that I need to constantly adjust my attitude and enhance my abilities, not just in drama education. However, sometimes I would easily fall into self-handicapping situation and make several excuses, such as not having extra time to do it, or too shy to do it and so on.</p> <p>Anyways, back to the ability of alteration. Currently it is much easily and less pressure for me if there are prepackaged teaching plans, I could then be able to alter the lesson depending on my needs and work condition.</p> <p>And I think.. positively think. I could be able to proficiently use it and perhaps to do my own teaching plan after possessing the professional knowledge and having relevant teaching experience.</p>

4.2	SD Candy	Interview 3	<p>I didn't spend much time on figuring out how to apply the different drama techniques this time since these have been used repeatedly during last two teaching schemes. Due to the previous teaching experience, I felt more confident to do the alteration but I did spend more time on the discussion part, such as how to raise up the issues by asking the right questions, how the students might respond, how to give the students the appropriate feedback, and so on.</p> <p>As you found, I did change the content of the storytelling part and some of the activities. For example, I changed the instruction of activities and skip the question about "who should die and replace the water ghost suffering in the water". The purpose of doing this is to skilfully prevent the discussion of the sensitive issue- 'Should the death penalty be abolished'.</p> <p>"Practise makes Perfect", I found it for myself and the students. Within these three teaching schemes, although there were still many things that could be improved, I did see changes and progression in me and the students.</p> <p>Also, by expecting to learn from experience, I think I do need to get more relevant knowledge about the application of drama education and also the training about body movement and the techniques of acting.</p>
4.3	JZ Amber	Interview 3	<p>I expect and believe that if I am able to possess the relevant professional knowledge, I could use it more efficiently in my teaching.</p>

Section5

Number	Participant	Data Resource	Extract
5.1	JD Jessica	Interview 2	<p>It took time for me to prepare the lesson, because the content of this teaching scheme were new to me. However, it is not so difficult to use the techniques or run the activities by following up the instruction written on the teaching plan or your demonstration within the three workshops. However, it is hard to understand why selective techniques and activities were used instead.</p> <p>But honestly, I really couldn't understand how it would benefit the students in achieving the learning goals?</p> <p>Also, I won't use this picture book in my reading classes. Firstly, there are too many abstract concepts and metaphors in the text and I doubt that the students are able to understand the meaning of the text. Secondly, I would expect the students to enhance their ability in reading comprehension through reading class, such as the ability to understand and talk about the content of the story, to understand what is the author trying to express or what are the implied meanings in this story.</p>

5.2	SD Lotus	Interview 2	<p>I did spend a lot of time discussing this teaching scheme with Candy since I have never used this type of content- modern poem with abstract concepts, in my literacy teaching before. Instead of using the abstract concepts to initiate the students' creativity to express themselves through body movement, writing and speaking, I am used to choosing the story that can provide the students clear and concrete information about the story and the story that enables students to demonstrate the solid learning achievement, such as speaking out the story or answering the relevant question about the content on the learning sheets.</p> <p>However, I think this teaching scheme is a good learning and teaching experience for me. By doing this scheme, I realised there are other approaches of teaching writing and speaking.</p>
5.3	SD Candy	Interview 2	<p>I am not used to this form of context in my literacy teaching. Before implementing this teaching scheme, Lotus and I spent extra time to grasp the links between the learning aim and the context of each learning activity or the approach, and how to operate it.</p> <p>However, I think it is a new teaching and learning experience for me. Although in the last section of writing activities the sentences written were grammatically incorrect, I was surprised by the students' responses and achievements since they were able to represent their own idea/poem in such short time and also didn't be restricted by the original texts.</p>

5.4	JZ Amber	Interview 2	The content of “Shadow” didn’t bring out the concrete meaning / story, but instead the abstract concept and metaphor. In the preparation stage, I was thinking of how to transfer the metaphor into the words that the students could understand or link to their previous knowledge, but concurrently, the words and the description used by me, would not restrict their imagination and I don’t think I spent too much time struggling with the application of drama techniques.
5.5	YL Hanako	Interview 2	Instead of through oral explanations to learn the meaning of the words, I found it to be interesting approaches that uses action to represent the meaning of the words.

Section 6

Number	Participant	Data Resource	Extract
6.1	SD Lotus	Interview 2	Although the students still were too excited and easily distracted, the students’ performance were better than the first scheme. Due to the previous learning experience, they were able to engage with and be involved in the activity much quicker than before. Furthermore, they started to link the connections between the text and living experience, whilst, enjoying sharing ideas with the others.

	SD Lotus	Interview 3	<p>Due to the previous learning experience, the students were quite familiar with the drama approach used in the scheme, so they could easily participate in the activities. Moreover, the students realised they were allowed to express themselves freely, because there were no exact right answer being set in this type of activity. As I found, under this kind of setting, one of the lowest-achieved students started to join the discussion. She seemed to realise that her opinions won't be judged and teased by the other students.</p>
6.2	SD Candy	Interview 3	<p>Even though the students' response did not quite fit my expectations, they were able to get into the roles quickly and was not afraid to give out their own opinions.</p>
6.3	JD Jessica	Interview 2	<p>Compared to the first teaching scheme, the students were more willing to participate in the activities. They might still be shy in acting part, but they seemed to be more confident in the discussion part.</p>
6.4	YL Hanako	Interview 1	<p>I am interested in storytelling and children's bodily development and movement. During my undergraduate time and after graduating, I have taken the relevant course within different educational institutions.</p> <p>As you see, I did spend the extra time on rearranging the slides and added the body movement and singing in the beginning of the lesson. I thought this extra activity could make the lesson more interesting to the students and get the students' attentions.</p>

	YL Hanako	Interview 2	<p>At the beginning of activity, it was a bit of chaos- the students could not stop talking and got too excited in the activity, but I still think it was a positive change on the students. Non-stop talking showed they were really engaged in the activity and started to generate their own ideas. Personally, I do enjoy this kind of interaction with my students and feel fulfilled about their positive response and attitudes showing in the classes.</p> <p>Also, I found by the techniques of storytelling and whoosh the students are able to concentrate on the texts. Thus, after this teaching scheme, I had actually employed the same techniques in my Mandarin class.</p>
6.5	JZ Amber	Interview 2	<p>The students became more aware of the process required for the activities and could then provide better concentration. Meanwhile, compared to the previous teaching schemes, most of the students knew how to use their bodies to act out/express without hesitation.</p>

Section 7

Number	Participant	Data Resource	Extract
7.1	SD Lotus	Interview 3	It took me less time to prepare the lesson since the techniques and the types activities were similar as the last two teaching schemes.
7.2	SD Candy	Interview 3	I don't think I gave the appropriate feedback to the students' while their response or answer were beyond my expectation. I knew some of students' answers were already digressive, but in that moment I wasn't able to handle it. Honestly, after finishing this teaching scheme, I kept thinking and reflecting on the methods I could have used instead.
7.3	YL Hanako	Interview 3	<p>I didn't spend a lot time on the preparation of drama techniques but I did spend more time on how to lead to the students into the characters' and understand the situation/dilemma the characters were facing.</p> <p>Also, there are many open-ended question setting in this teaching scheme. The answers and reactions the students would give was unpredictable. Hence, in order to manage the uncertainty of the situation, I spent some time in assuming what might happen and try to prepare for different reactions.</p>

7.4	JD Jessica	Interview 4	<p>Because of the previous teaching experience, I did have a rough idea about the relationships between the activities and learning goals and how to process different activities smoothly. Also, the students were quite familiar with the story already. Hence, I didn't spend much time on the use of the drama techniques.</p> <p>But the open-ended questions setting caused a lot of uncertainties, for example, the students' answers and responds were unpredictable. And this kind of uncertainty did make me feel a bit anxious, meanwhile, it also made me feel frustrated as I couldn't immediately offer the appropriate reply or instruction to students during the class.</p>
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Section 8

Number	Participant	Data Resource	Extract
8.1	JD Jessica	Interview 1	I know it's a new experience for me and the students. But I think the achievement the students and I made were still under my expectation. I did feel a bit frustrated.
	JD Jessica	Interview 3	<p>Learning through drama is still a new experience for the students since they have never experienced it before. Sometime I did feel frustrated when the students' performance did not meet my expectation. Also, I have to spend more time on classroom management. Otherwise, they would think they attend the class to play a game instead of having a lesson. This kind of attitude does frustrate me as well.</p> <p>Personally, I think, perhaps the other teachers would also agree with that the students' learning attitude and achievement would affect teachers' practice. If the students still carry on the same learning attitudes in the class, I might reconsider' should I continue to apply this method or not'.</p> <p>I know it takes time to let the students to assimilate this type of learning, but as you mentioned, they are supposed to get this kind of learning experience or acting instruction from Humanity and Art curriculum. The truth is there is no performing art teacher in our school. This subject is taught by Music and craft teacher and normally the content of performing art is easily skipped.</p>

Section 9

Number	Participant	Data Resource	Extract
9.1	SD Lotus	Interview 1	<p>The involvement in this project is an extra activity for me, but I don't see it as an extra burden. By contrast, I see it as an opportunity to increase my competence.</p> <p>However, there are still some things I need to overcome, such as the lack of professional knowledge, my personality-acting in role in front of my student is not so comfortable to me, my voice/ is not loud enough,</p>
9.1	SD Lotus	Interview 4	<p>I'd like to carry on this type of application and selectively employ the certain methods into the Mandarin curriculum, teaching or employing it into an integrated activity or life skills-based curriculum. I think drama education is also a nice approach to moral education and the third teaching scheme 'Water Ghost' would be a nice example.</p> <p>Insufficient time is always a big issue, but I think I am able to overcome it by using alternative learning periods and the integrated activity time to cover it. Also, if this type of activity can be included in the part of Mandarin curriculum, it would be much better.</p> <p>However, it is necessary to enhance my professional knowledge and competence through attending relevant in-service education course and long-term practice.</p>

9.2	SD Candy	Interview 4	<p>I did adopt a more positive attitude towards this type of application, but it is necessary to look for the further professional development in drama education.</p> <p>Also, as I mentioned before, the learning schedule of Mandarin curriculum is really tight and I might selectively use it in reading activity. But, to be honest, it's hard to me to find the extra hours to process this type of activities, because sometimes I have to use the alternative period hour for writing activity or supplementary course.</p>
9.3	YL Hanako	Interview 4	<p>I'd like to carry on this type of application in my literacy teaching and as I said before, I did start applying it in my Mandarin classes, but I do need and would like to enhance my professional knowledge and competence in the field of drama education through professional development in the future.</p> <p>The insufficient time is always an issue, but I think I can manage to find the time to do it.</p> <p>For example, within the first and second teaching schemes, I did use to alternative period hours to cover the insufficient time.</p>

9.4	JD Jessica	Interview 4	<p>I will employ this type of application in the future and the demands of professional development is necessary to me.</p> <p>However, honestly, I believe that there are many different teaching approaches and professional development course about literacy teaching that are already available. However, there are not so many in-service education courses about the application of drama education in literacy teaching. Under this kind of situation, I think most of the teachers would go for the other teaching approaches rather than looking for something new and not have the appropriate supporting materials or information that are readily available.</p>
9.5	JZ Amber	Interview 4	<p>I have observed that my students quite enjoyed this type of learning activity. During the break time, some of them would rather stay in the classroom to do the rehearsal or work on the learning sheets together.</p> <p>As a teacher, I think it's also my responsibility to enhance my professional knowledge and competence. Then I can expect myself to possess abilities better suited and be able to employ them efficiently into my lessons.</p> <p>Regarding the time issue, I think I still can find the time to do it, such as reading time in the morning, alternative period hours.</p>

Section 10

Number	Participant	Data Resource	Extract
10.1	SD Lotus	Interview 1	<p>If the same grade teacher can work together as a team, then the teachers might be able to do curriculum development and design, such as exploring new teaching materials and methods in the class, or even working with other subject teacher in an integrated curriculum.</p> <p>For example, in the first and third teaching scheme, art teachers helped the students to complete the comic strip and the water ghost's badge during their fine art class.</p>
10.2	SD Candy	Interview 4	<p>If the students could get the relevant learning experience through Humanity and Art course, it might be easier for me to employ the drama activity in my literacy teaching. Firstly, I don't need to spend the extra time to teach the students how to act. Secondly, I don't specialise in the field of performing art or drama.</p>
	YL Hanako	Interview 2	
10.3	JD Jessica	Interview 1	<p>I think it is possible for drama to be included into some exiting learning activity at our school, such as reader's theatre, storytelling competition and puppet shows.</p>

10.4	JZ Amber	Interview 4	Drama consists of different art forms, such as literature, music, dance and visual art. Thus, if different subject teachers can work together and employ theme-based instruction, not only can it enhance the quality of teaching- different subjects, but teachers could simultaneously work on their a professional Specialty, and feel less burden than working separately.
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Section 11

Number	Participant	Data Resource	Extract
11.1	SD Lotus	Interview 4	<p>The content and schedule of in-service education at my school is set by school/ academic affairs office. Thus, the courses do not always meet our needs or reflect on my own practice.</p> <p>Although normally at the beginning, the administrator of the curriculum section would inquire the demands of the teachers about the course of in-service education, I would never approach him and I think the others do the same too. Firstly, I think the teachers, including me, don't have time to consider about what is required from the in-service education course at the school. Secondly, it is impossible to ask the administrator to set up the course for each individual teacher.</p> <p>In recent years, the teachers are encouraged to bring the innovation in our teaching through our professional learning community, but the teachers' attitude towards this is passive. Due to insufficient time and overload in workload, the teachers tend to avoid extra responsibility whenever possible. Thus, sometimes it is hard to organise a group because it's difficult to find other teachers who share the same value and interests as you.</p>

11.2	SD Candy	Interview 4	I remember we- the grade 3 teachers, have proposed our suggestions about in-service education course to the academic affairs, but we didn't receive any response.
11.3	YL Hanako	Interview 4	The content of in-service education courses is set up the school office. Some of them are quite useful/ relevant to me, such supplementary course and reading strategies, but some of them are not, such as the promotion of fire safety or traffic safety.
11.4	JD Jessica	Interview 4	Not all the courses are helpful in my teaching improvement. For example, the course about ' <i>environment, education</i> ' is not related to my lessons. On the other hand, I find the courses about reading strategies are quite useful to me.
			Sometime the teachers in my school would be forced to attend some in-service education course at the school by following the principal's instruction.
11.5	JZ Amber	Interview 4	I can understand the content of in-service education course is based on the educational policy and it's difficult to meet each individual' needs. However, sometimes some courses are just totally irrelevant to our teaching. For example, I just attended in-service education course at my school that was an officer of Local/regional education authority sharing his way to maintain in good health.
			My attitude toward the innovation and professional development I would take into consideration whether it would be a be a burden for me to apply/introduce new teaching methods into existing lessons. However, under the intensive workload and having an upcoming externally imposed change, I still would try to continually enhance my professional competence.

11.6	SD Vincent	Administrator Interview	In some situations, I would be required to attend the in-service education course held internally instead of the course that is being held externally as it is a demand made by the director of academic affairs
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Appendix 3

Interview with Administrator

Section 12

Number	Participant	Data Resource	Extract
12.1	JD Aaron	Administrator Interview JDA	The context of music pedagogies is similar to some drama approaches, such as eurhythmics, movement, singing and narration, but the purpose and learning aims are different. Currently, Humanity and Art curriculum is divided into two parts- 2 hours for Fine Art and 1 hour for music since there is no performing arts teacher in my school and since I only have an hour to teach, it's difficult for me to teach both contexts-music and performing art, with such insufficient time.
12.2	SD Vincent	Administrator Interview SDV	Currently, Humanity and Art curriculum is divided into two parts, but the music teachers and Fine Art teachers (I am one of them)- will discuss about how to integrate their teaching and work as a team. Sometime we will look for the relevant in-service education outside since we all realise we are all lacking the relevant training in performing art.

Section 13

Number	Participant	Data Resource	Extract
13.1	JD Aaron	Administrator Interview	<p>With the restricted budget and limited time, I can try my best to fit in and work something out for the teachers.</p> <p>However, if there are suggestions regarding advance the in-service course, I would personally pass the suggestion on the director of student affairs department or look for apt strategies to help the teachers.</p>
13.2	SD Vincent	Administrator Interview	<p>The assistances I can provide to the teacher is to help them to do co-ordinate between the offices and arrange the activities, to solve out their own teaching schedule, and so on.</p> <p>Basically, I would like to assist the teachers in my scope of business, but there is no guarantee as I do not make the final decision and I am required to consider the school budget and school schedule.</p>
13.3	YL Cindy	Administrator Interview	<p>The schedule of in-service course and budgets are really restricted. But once the teachers make a request, I will do my best to assist the teachers.</p> <p>Regarding in-service education course, I will regularly pass on the relevant information about an external in-service education course.</p>
13.4	JZ Katie	Administrator Interview	<p>I would like to assist the teachers in my scope of business.</p>

Section 14

Number	Participant	Data Resource	Extract
14.1	SD Lotus	Interview 4	Not quite sure what is the direction of school development at our school and also don't know who is the person setting up the themes for school-based curriculum
	SD Candy		I do put the teaching themes into different curriculum plans, but I never actualize it
	SD Vincent	Administrator Interview	Not quite sure what is the direction of school development at our school and also don't know who is the person setting up the themes for school-based curriculum.
14.2	YL Hanako	Interview 4	I don't know what is the direction of school development at our school and the themes in our school-based curriculum.
	YL Cindy	Administrator Interview	Not quite sure what is the direction of school development at our school and also don't know who is the person setting up the teaching themes for school-based curriculum.
14.3	SD Jessica	Interview 4	The aims of our school-development is to enhance the students' literacy competence by promoting a series of reading activities at the school. Hence, under principal's instruction, all the teachers would be asked to attend all the relevant in-service education course at the school and grade 3 teaches were being asked to form professional learning communities in the teaching of reading
	SD Aaron	Administrator Interview	

14.4	JZ Amber	Interview 4	I don't know what is the direction of school development at our school and the themes in our school-based curriculum.
	JZ Katie	Administrator	<p>Not quite sure what is the aim of school development at our school and also don't know who is the person setting up the teaching themes for school-based curriculum.</p> <p>However, recently, the school is devoted to the promotion of reading activity. And this is our current direction of school development.</p>

Appendix 4

Section: Letter of Consent

家長知情同意書

親愛的家長：

您好!我是王筱婷，目前為英國華威大學戲劇教育研究系的博士生，希望能有機會邀請您的孩子，協助我完成有關 戲劇教育在台灣國小國語文教學運用的相關研究。

您的同意和協助研究進行，能夠幫助更多老師及學生，有機會透過不同的教學法，營造不同的國語文教學環境，藉以提升教師教學品質與學生學習效能。

竭誠邀請您能在評估下列資訊後，同意協助我們的研究進行，或是提出任何寶貴意見及問題，給予我們指導：

計畫名稱：台灣國小教師在戲劇教育在國小國語文教學的運用與其教師專業成長

計畫主持人、所屬單位：

英國華威大學 戲劇與劇場教育研究所 王筱婷

聯絡電話:0920182400，E-mail: heimlichkeit@hotmail.com

我們的研究內容是有關……

此研究目的為了解國小老師在國語教學現場使用戲劇教育時，所遇到的困難，以及其他會影響老師日後繼續使用戲劇教育在國語文教學的意願和日後做相關進修的可能性。

這個研究將會怎麼進行呢？

(一) **活動內容：**此次研究包括三個融合戲劇教育與圖畫書的國語文教學活動，此活動將在貴子弟的國語科活動中進行。

(二) **活動方式：**三個戲劇活動，共七節課，每周進行兩節，一節約 40 分鐘。

(三) **錄影：**為了資料紀錄的正確性，課程進行時，我們會進行錄影。如果您或孩子不願意被錄影，或中途想停止，可以隨時提出，我們會尊重您及孩子的自主意願。

孩子在接受訪談時錄影 ☐同意 ☐不同意

(四) **您及孩子提供的資料將受到妥善保密！**

1. 我們的研究會拜託孩子的學校老師轉交同意書與研究資料，但學校老師只是「協助」而已，無論您是否同意孩子參加研究，皆不影響孩子的學業成績、老師觀感。如果您對研究有任何問題，歡迎與我們聯絡
2. 我們採取「匿名」的方式，我們會負起妥善保密的責任，不會向任何人透漏有關孩子的資料。

※ 我們會善盡保護和尊重的責任

參與這個研究不會對孩子身體或心理造成傷害，課程進行過程，若想要退出研究，我們會尊重孩子及您的決定。即便研究結束，有任何問題，務必連絡我們（尊重研究參與者的決定、退出資料的規劃）。

※ 如果我們後續需要再度使用您孩子的資料時：

1. 孩子所提供的錄影資料，我們也會妥善保存在設有密碼的硬碟或電腦裡，只使用在本研究，研究完成後，會於予銷毀。
2. 未來研究成果呈現時，孩子的真實姓名及個人資料將不會出現在報告上；若您有興趣瞭解研究結果，完成研究後，可提供您摘要報告。

☐ 請提供給我，寄至（電子信箱或地址）_____

感謝您耐心閱讀，請決定是否同意孩子參與研究。如同意，請於下方簽署，我們也會詢問孩子的意願；但如不同意，無須感到為難！

家長/監護人簽署欄：

我已瞭解研究內容，及可能的效益與風險，我同意（請填寫孩子姓名）參加。

家長簽名：_____ 日期： 年 月 日

研究團隊簽署欄：（研究團隊已向家長詳細說明研究目的、過程、可能的益處、潛在傷害或不舒服、補償資訊，及可隨時終止或退出的權益。

☐ 本同意書一式兩份，將由雙方各自留存，以利日後聯繫。

研究人員簽名：_____ 日期： 年 月 日